ZULXORBEK TURAPOV

ANSAMBL

(O‘zbek xalq cholg‘ulari)

O‘ZBEKISTON RESPUBLIKASI MADANIYAT VA SPORT ISHLARI VAZIRLIGI

RESPUBLIKA METODIKA VA AXBOROT MARKAZI

O‘ZBEKISTON DAVLAT KONSERVATORIYASI

ZULXORBEK TURAPOV

ANSAMBL SINFI

(Xalq cholg‘ulari)

Oliy ta’lim muassasalari uchun
o‘quv qo‘llanma

Toshkent
2007

O‘quv qo‘llanma O‘zbekiston davlat konservatoriyasining Ilmiy-uslubiy Kengashi, O‘zbekiston Respublikasi Madaniyat va sport ishlari vazirligi huzuridagi Respublika metodika va axborot markazi tomonidan nashrga tavsiya etilgan.

Ushbu o‘quv qo‘llanma musiqa san’ati sohasidagi oliy ta’lim muassasalari talabalari uchun mo‘ljallangan bo‘lib, unda ansambllar haqida, ansambl ijrochiligi xususidagi bilimlar o‘rganiladi hamda uslubiy sharhlar asosida ijrochilik repertuarini kengaytirish uchun bir qator musiqiy asarlar keltirilgan.

Mas’ul muharrir: - **Anvar Lutfullayev**, O‘zbekiston davlat konservatoriyasi «Xalq cholg‘ulari» kafedrasi mudiri, professor v.b.

Taqrizchilar: - **Bahodir Mirpayazov**, O‘zbekiston davlat konservatoriyasi «Xalq cholg‘ulari» kafedrasi dotsenti v.b.

- **Botir Matyoqubov**, san’atshunoslik fanlari nomzodi, dotsent

- **Jamshid Karimov**, H.H.Niyoziy nomidagi Respublika musiqa kolleji «O‘zbek xalq cholg‘ulari» kafedrasi mudiri

Данное учебное пособие предназначено студентам высших учебных заведений в области музыкального искусства. В нём изучаются навыки ансамблевого исполнительства и даны сведения об ансамблях, и на основе методических комментарий приведены ряд музыкальных произведений для расширения репертуара исполнительства.

Отвественный редактор: - **Анвар Лутфуллаев**, и.о. профессора, заведующий кафедрой «Народных инструментов» государственной консерватории Узбекистана

Рецензенты: - **Баходир Мирпаязов**, и.о. доцента кафедры «Народных инструментов» государственной консерватории Узбекистана

- **Ботир Матякубов**, кандидат искусствоведения, доцент

- **Жамшид Каримов**, заведующий кафедрой «Узбекских народных инструментов» Республиканского музыкального колледжиа им. Х.Х.Ниязи

This teaching manual is meant for the students, studying at the High Educational Institutions in the field of musical Art and learning the skills of the Ensemble Performance. A lot of musical works are given in this manual on the basis of methodical comments with a view to broaden the repertoire of performance.

Editor - in - chief: - **Anvar Lutfullaev**, Acting Professor, Head of the “Folk Instruments” Department of the State Conservatory of Uzbekistan

Reviewers: - **Bahodir Mirpayazov**, Acting Assistant Professor of the “Folk Instruments” Department of the State

Conservatory of Uzbekistan

- **Botir Matyaqubov**, Candidate of Criticism, Assistant Professor

- **Jamshid Karimov**, Head of the “Uzbek Folk instruments” Department of the Music College named after H.H.Niyaziy

© O‘zbekiston davlat konservatoriyasi Tahrir-hashriyot bo‘limi, Z.Turapov, 2007.

KIRISH

Musiqa san’atida cholg‘u ijrochiligi azal-azaldan o‘zining serqirraligi bilan ajralib turadi. Cholg‘ularning rang-barangligiga asos ham ijrochilikning ushbu turiga xalq orasidagi keng qiziqish bo‘lsa kerak. Har bir xalq madaniy amaliyotida o‘z yurtining milliy an’analaridan kelib chiqib, ruhiyatiga mos holda yuzaga kelgan cholg‘ulari mavjud. Ular qaysidir ma’noda xalqning ma’naviy jihatlarini ham o‘zida aks ettiradi. Shu bois, musiqiy cholg‘ular xalqlarning milliy g‘ururi sifatida ta’kidlab o‘tiladi. Qaysi, xalq milliy cholg‘ularga boy ekan, bu xalqning madaniyati buyuk, ma’naviyati cheksizdir.

Darhaqiqat o‘zbek xalqining ma’naviyati buyukligi begumon. O‘zbek xalqi 10 dan ortiq mukammal milliy cholg‘ularga ega. Har bir cholg‘uning o‘z dunyosi, falsafasi va tarixi bor. Ularning tarixi – xalq tarixidir. Shu bois til ojiz qolgan paytda cholg‘ular tilga kirar ekan, tarixning mislsiz ummonidan so‘zlar (nola qilar) ekan.

Ijrochilik amaliyotida cholg‘ularning bir-biri bilan uyg‘unligida erishish hayot, yashash tarzi talablaridan biri sifatida shakllangan. Har bir sharoit o‘z talabini namoyon etgan va shunga xos cholg‘ular to‘dalari yordamida ijro etib kelingan. Bunga avvalo sharoit va ehtiyoj ham sabab bo‘lgan. Shuning uchun xalq orasidagi cholg‘ular uyg‘unligida qo‘llanib keliniyotgan cholg‘u jamoalari an‘anaviy xususiyat kasb etadi.

Ansambl bo‘lib ijro etish hayot talabi bo‘lgan. Yakka cholg‘u ijrosining o‘z jozibasi bor. Lekin ikki, uch va undan ortiq cholg‘ular tarannumi jozibasining uyg‘unligi yanada ma’nodor va zavqliroqdir. Shu bois, cholg‘u ansambllari, ya’ni, jamoaviy cholg‘ular tarkibi tuzilib kelingan.

Mumtoz musiqa namunalariga nazar solsak, klassik yo‘nalishda ijod qilgan bir qator kompozitorlarning duet, trio, kvartet, kvintet kabi turli cholg‘ular uyg‘unligiga xos asarlarini ko‘ramiz. Bu tajribadagi cholg‘ular ijrochiligi butun jahon xalqlarining musiqiy madaniyatiga kirib borgan. Ko‘p hollarda milliy musiqa ijodiyoti ravnaqiga ijobiy ta’sir etgan, desak ham adashmaymiz. Biz ushbu turli tarkiblarning soniga emas, balki muayyan jamoalar ijrochiligining tarkibiy tuzilishi va asoslariga ko‘proq e’tibor berishimiz lozimdir.

Bizning davrimizga kelib xalq cholg‘ulari ijrochiligiga e’tibor kuchaydi. Turli yoshdagi sozandalardan va cholg‘ulardan rang-barang ansambllar tashkil etib, faoliyat olib

borish keng ommalashdi. O‘zbek xalq cholg‘ularini takomillashtirish munosabati bilan, bir qator cholg‘ularning oilaviy namunalari, ular ijrolariga moslashtirilgan asarlar yaratildi. Lekin hozirgi davrda xalq cholg‘ularidan tashkil etilgan ansambllarga o‘ziga xos talab kuchayib borayotganini kuzatish mumkin. Jamoalarning eng yiriklari kamer orkestri va xalq cholg‘ulari orkestrlari ijrochilik amaliyotida o‘z mavqeini namoyon etib bo‘lgan. Orkestr ijrochiligining rivoji yo‘lida esa kichik ansambllarning faoliyat olib borishi istiqbol rejalarini amalga oshirishda o‘z tasirini ko‘rsatadi.

Maktablar, o‘rta ta’lim muassasalari, konservatoriya, umuman musiqiy yo‘nalishda faoliyat olib borayotgan jamoalarda ana shunday turli cholg‘ulardan iborat ansambllar ko‘p. Ularning ijro repertuari masalasi hamda yangi-yangi jamoalar tuzib, faoliyat olib borish davr talabiga aylandi. Bunga yaqqol misol qilib bir necha yildan beri muntazam ravishda O‘zbekiston davlat konservatoriyasi «Orkestr dirijyorligi» kafedrasi tomonidan an’anaviy tarzda o‘tkazilib kelinayotgan musiqa ansambl va orkestrlar festivalini, 2001 yilda o‘tkazilgan «Toshkent bahori-2001» I Xalqaro ansambl va orkestrlar festivalini ko‘rsatish mumkin.

Zamon talabiga mos tarzda o‘tkazilayotgan bunday anjumanlar aynan ansambl ijrochiligining naqadar rivoj topayotganini namoyon etmoqda.

Mazkur o‘quv qo‘llanma ham cholg‘ular jo‘rnavozligi, ansambllar ijrochiligi rivojida bajarilgan amaliy ishlardan biri bo‘lib, unda ansambllar xususida qisqa bo‘lsada, ma’lumotlar, zamonaviy talqinga xos ijro repertuari uchun asarlar hamda ularga uslubiy sharh berilgan, rang-barang ijro repertuari uchun mos asarlar tanlangan. O‘zbek mumtoz musiqasi, bastakorlar hamda kompozitorlar tomonidan xalq cholg‘ulari uchun yaratilgan asarlar imkon qadar mukammal ijro uchun moslashtirilgan.

CHOLG‘U ANSAMBLLARI

«Ansambl» iborasi hayotda barcha ijodiyot sohasiga, ayniqsa san’at yo‘nalishiga xosdir. Musiqada «ansambl» iborasini qo‘llash azaldan keng ommalashgan.

Aslida, «ansambl» fransuzcha «ensemble»[1] so‘zidan olingan bo‘lib, birlik, uyg‘unlik, ohangdoshlik ma’nolarini bildiradi. Musiqa san’atida ansambl ko‘p ma’noga va turlarga egadir. Jumladan: a) muayyan musiqa asarlarini bir nechta ijrochilar tomonidan birgalikda ijro etish; b) sozanda va xonandalarning kichikroq to‘dasi va ularga mo‘ljallangan asari, yirik janrlar tarkibida uchraydigan ansambllar. Opera, oratoriya, kantata janrlarida kichik ansambllar keng qo‘llaniladi. Ijrochilar soniga qarab ular – duet, trio, kvartet, kvintet, sekstet, septol yoki oktet deb nomlanadi.

Tarixdan ma’lumki, ijrochilikda cholg‘ular jo‘rligida qo‘shiq ijro etish, raqsga jo‘r bo‘lish xalqimizning ommaviy bayram va marosimlarida keng qo‘llanilgan. XX asrning o‘rtalariga kelib cholg‘ulardan turli guruhlarda va qo‘shiqlarni ham to‘da bo‘lib ijro etishga e’tibor kuchaydi. Xalq og‘zaki ijodiyoti tarmog‘idan tortib to professional san’at yo‘nalishlarida bu jarayon keng qo‘llanila boshlandi. Xalq musiqasi ijrochiligi amaliyotida turli tarkibdagi xalq cholg‘u va raqs ansambllari faoliyati keng ommalashdi. Madaniyat rivojida vokal-cholg‘u ansambllari, alohida cholg‘u hamda vokal cholg‘u ansambllari tuzilib, faoliyat olib bordi. Ayniqsa, turli tarkibdagi vokal (bir ovozli, ko‘p ovozli) ansambllar yosh o‘smirlar faoliyatida keng ommalashdi.

Ta’lim muassasalarida, ijrochilik amaliyotida alohida cholg‘ulardan o‘ziga mutanosib va nomdosh to‘dalar tuzish tendensiyasi avj ola boshladi. Dutorchilar ansambli, changchilar ansambli, doyrachilar ansambli hattoki 1960 yilda Sulaymon Taxalov boshchiligida 12 ta cholg‘uchilardan iborat – udchilar ansambli yoki ustoz sozanda Turg‘un Alimatov sinfida tanburchilar ansambli ham ijrochilikning yangi-yangi qirralarini namoyish etishga muyassar bo‘ldi. O‘zbekiston davlat konservatoriyasida kamonli cholg‘ular, faqat g‘ijjakchilar kamer ansambli yoki mezrobli cholg‘ular kamer ansambli tashkil etilib, ko‘p yillardan beri o‘z faoliyatini munosib tarzda olib bormoqdalar. Bunga yorqin misol qilib, o‘z davrida mashhur bo‘lgan professor A.Odilov rahbarligidagi

[1] Ensiklopediya.

changchilar ansamblini, hozirgi davrga kelib juda katta muvaffaqiyatlar bilan oʻz faoliyatini davom ettirib kelayotgan professor F.Abdurahimova rahbarligidagi «Soʻgʻdiyona» xalq cholgʻulari kamer orkestrini koʻrsatish oʻrinlidir. Har bir jamoa oʻz ijro uslubi hamda faoliyati bilan yetakchi jamoalar sifatida qayd etiladi.

«Changchilar» (1968) ansambli M.Ashrafiy nomidagi Toshkent davlat konservatoriyasi (Hozirda – Oʻzbekiston davlat konservatoriyasi) Oʻzbekiston sanʼat arbobi, mohir sozanda A.Odilov tashabbussi bilan tashkil topdi. Ansambl ijro dasturidan oʻzbek mumtoz musiqasi, kompozitorlar ijodi, qardosh xalqlar hamda jahon klassiklarining durdona asarlari keng oʻrin olgan. Har bir janr yoki uslubga xos asarlar changchilar ansambli talqinida oʻziga xos jozibasiga ega boʻlgan. Ansamblda bir rusumli chang (pikkolo) bilan birga alt va bas namunalarining oʻrin olganligi umumiy talqin tarannum jozibasida rang-baranglikni taʼminlagan. Musiqiy namunani mohirlik bilan ijro etib, har bir chiqishlarida eʼtiborni oʻziga jalb eta olgan. Shu bilan birga bir qator ragʻbatlarga ham sazovor boʻlgan. Gastrol konsert safarlari XX asrning 70-yillardan boshlangan. 1970-yili Moskvada oʻtkazilgan bolalar va oʻsmirlar musiqiy-estetik tarbiyasi boʻyicha Xalqaro anjumanda qatnashib, diplom bilan taqdirlangan. Tashkil topgandan buyon ansambl Mustaqil davlatlar hamdoʻstligi hamda xorijiy davlatlarda (jumladan, Ozarbayjon 1986, Tojikiston 1981, Ukraina 1987, Vetnam kabi) bir nechta ijodiy konsert safarlarida boʻlib, oʻzbek cholgʻu ijrochilik sanʼatini yuqori saviyada namoyish qilishgan.

Buyuk mutafakkir shoir A.Navoiy tavalludining 525 yilligi munosabati bilan unga oʻziga xos tuhfa sifatida bu sanaga tayyorgarlik arafasida M.Ashrafiy nomidagi Toshkent davlat konservatoriyasining oʻsha yillardagi rektori X.R.Raximov taklifi bilan xalq cholgʻulari ekspremental laboratoriyasida ud cholgʻusini qayta tiklash va udchilar ansamblini tuzish ishlari amalga oshirildi. 1968 yilning mart-avgust oylarida 12 ta ud yasaldi va konservatoriyaning xalq cholgʻulari fakulteti talabalaridan udchilar ansambli tuzildi. Ansamblga S.M.Taxalov rahbarlik qilib anʼanaviy, bastakorlik va kompozitorlik ijodi namunalaridan ijro dasturi tayyorladi.

Konservatoriyaning «Xalq cholgʻulari» kafedrasi professori M.Toshmuhamedov tashabbussi bilan «Sayqal» gʻijjakchilar kamer orkestri tuzildi. 1984 yildan faoliyat

yurgazib kelayotgan ushbu jamoaning maqsadi – kamonli cholg‘ularning (g‘ijjak, g‘ijjak alt, qobuz bas, qobuz kontrabas) keng imkoniyatlarini tinglovchilar diqqatiga havola etish hamda g‘ijjaklar oilasiga mansub cholg‘ular birikkan holda milliy musiqamizni ko‘p ovozli tarzda targ‘ibot etish, o‘zbek mumtoz musiqasi, o‘zbek kompozitorlari asarlarini hamda jahon kompozitorlarining asarlarini keng miqyosda ijro etish bo‘ldi. 1994 yildan «G‘ijjak musiqasi festivali» (hozirgacha 4 ta) o‘tkazib kelinmoqda. Festivalda yosh g‘ijjakchilar tanlovi o‘tkazilishi, mohir g‘ijjakchi-sozandalar, O‘zbekiston Respublikasi san’at arbobi B.Rasulov, O‘zbekistonda xizmat ko‘rsatgan artistlar K.Komilov, Sh.Yo‘ldoshev, M.Azizov, Q.Nazirov, O‘.Qodirovlar qatnashib, o‘z san’atlarini namoyish etishlari alohida e’tiborga loyiqdir.

O‘zbekiston davlat konservatoriyasi «Orkestr dirijyorligi» kafedrasi mudiri, professor F.Abdurahimova rahbarligida tashkil topgan (1991) «So‘g‘diyona» xalq cholg‘ulari kamer orkestri esa, ansambl ijrochiligini keng targ‘ib qilib, katta natijalarga erishdi hamda Xalqaro miqyosda o‘z mavqeini tiklashga muyassar bo‘ldi. Ispaniyada bo‘lib o‘tgan XXX Xalqaro festival laureati «So‘g‘diyona» xalq cholg‘ulari kamer orkestri tashabbusi bilan Respublikamiz mustaqilligining 10 yilligiga bag‘ishlab o‘tkazilgan – «Toshkent bahori – 2001» I Xalqaro ansambl va orkestrlari festivali O‘zbekiston san’at ahli uchun katta ahamiyat kasb etdi. Festivalda Maddi Oenar va Basklar mamlakatining sozandalari (Fransiya), Xalqaro tanlovlar laureati, Qozon konservatoriyasi tatar musiqasi orkestri (Rossiya), «Angklung» ansambli (Indoneziya), Tattimbet nomidagi Qozoq milliy cholg‘ulari akademik orkestri, Qoramoldo Orozov nomidagi xizmat ko‘rsatgan Qirg‘iz milliy cholg‘ulari akademik orkestri hamda respublikamizda faoliyat yuritayotgan bir nechta ansambl va orkestrlar qatnashishdi. Festivalda har bir jamoaning chiqishi tinglovchilarda katta taasurot qoldirdi hamda o‘zbek cholg‘u ijrochiligi, ansambl va orkestr ijrochiligining mavqei yuqori pog‘onalarda ekanligini yana bir bor namoyish etdi.

Yirik tarkibdagi ansambllar yoki 10 dan ko‘p cholg‘ulardan iborat ansambllar o‘z davrida dolzarblik xususiyati kasb etgan ijro mahorati va saviyasining ommaviy shaklini namoyish etish desak xato bo‘lmas. Lekin, ansambl ijrochiligi amaliyotida kam sonli (ikki, uch, to‘rt va h.k.) to‘dalar har doim kamtarona faoliyat olib borgan. Ushbu

to‘dalar ijro amaliyotida 2-3 yo‘nalishga xos faoliyat olib borish rasm bo‘lgan. Jumladan: a) xonaki (kamer) konsert faoliyati; b) mahoratni namoyish etish (o‘quv jarayoni, turli tanlov va festivallar, tarbiyaviy saviya va h.k.); v) turli va nufuzli anjumanlarni musiqiy bezash.

Kichik kamer ansambllarining ixchamligi, kamxarajatliligi va shu bilan birga mohir sozandalarni saralash imkoniyati mavjudligi – zamonaviy jarayonda ularga bo‘lgan ehtiyoj oshishiga turtki bo‘ldi, desak adashmagan bo‘lamiz. Respublikamizda torli kvartet, damli triolarga bo‘lgan e’tibor oshganligi ham buning yorqin misolidir.

Darhaqiqat, butun dunyo musiqachilarining ijrochilik amaliyoti doimiy o‘sish, yangilik izlash, zamonga moslashish va rivojlantirish tamoyiliga asoslanib boradi. Cholg‘u ijrochiligi amaliyoti rivoji sozandalarning mahoratini oshirish, turli xalqlar madaniyatini uyg‘unlashtirish va kichik ansambllar bilan katta-katta tadbirlarni amalga oshirish uslubiga moslashib boradi. Ushbu uslubni yoshlar orasida keng ommalashtirish muhim ahamiyatga egadir. Yakka ijrochilik mahoratining o‘sishi, jamoa bo‘lib ijro etish ko‘nikmalarini hosil qilishda, jahon xalqlari musiqiy madaniyati va san’atini yaxshi tushunib yetish va ijro etishga katta ta‘sirini ko‘rsatdi. Amaliyotda ushbu jarayonni namoyish etish uchun, o‘zbek xalq cholg‘ularining behisob imkoniyatlari namoyishini davom ettirish maqsadida konservatoriya o‘qituvchilari tashabbusni qo‘lga olib, muayyan taklif bilan chiqdilar.

O‘zbekiston davlat konservatoriyasi «Xalq cholg‘ulari» kafedrasi qoshida «Registon» ansambli (2005) tashkil etildi. Ansambl O‘zbekistonda xizmat ko‘rsatgan artist Komiljon Shermatov va dotsent Zulxorbek Turapovlar tashabbusi bilan tuzildi. Ansamblning maqsadi **–** o‘zbek mumtoz musiqasi, kompozitorlar ijodi, zamonaviy musiqa va jahon xalqlari kuylarini ijro etish bilan birga, dutor bas, ud, chang, qonun, g‘ijjak hamda doyra cholg‘ularini umuman olganda xalq cholg‘ularini targ‘ib qilish bilan birga cholg‘ularning uyg‘unlik imkoniyatlarini namoyish etishdir. Guruh qisqa vaqt ichida ijodiy samaradorligini namoyon etishga va xalqaro miqyosda aloqalarni tiklashga sazovor bo‘ldi. 2005-yil «REGISTON» deb nomlangan SD albomi chiqarildi. «Registon» guruhi bir necha xalqaro hamda respublika miqyosidagi tadbirlarda qatnashdi. Quyidagilar shular jumladandir:

2005 y. – «Fond forum»ning «Sharq taronalari» xalqaro festivali doirasida o‘tkazilgan «O‘zbek fotografiyasining 125 yilligi» ko‘rgazmasining taqdimotida (Samarqand);

2005 y. – «Sharq taronalari» xalqaro festivali doirasida o‘tkazilgan «OSWMF 2005» I xalqaro musiqa yarmarkasida (Samarqand);

2006 y. – O‘zbekistonning Belgiyadagi elchixonasi tomonidan «O‘zbek fotografiyasining 125 yilligi»ga bag‘ishlab o‘tkazilgan xalqaro ko‘rgazmasida (Bryussell);

2006 y. – Gollandiyada o‘tkazilgan xalqaro yarmarkada;

2006 y. «HOLLEN – FAHRT, WIENER MOZARTJAHR 2006» xalqaro festivalida (Avstriya);

2006 y. – «Omnibus Laboratorium» Markaziy Osiyo yosh kompozitorlari uchun «Omnibus» ansambli bilan o‘tkazilgan II xalqaro «MASTER KLASS»da (O‘zbekiston);

2006 y. – Amerika Qo‘shma Shtatlari musiqa ijrochisi, kompozitor Adam Klippl bilan hamkorlikdagi «ADAM KLIPPLE (piano.organ. keyboards) (USA) and “REGISTAN” group (ud, kanun, g‘ijjak, doyra)» xalqaro proektida (O‘zbekiston);

2007 y. – «BUYUK IPAK YO‘LI: kecha, bugun, ertaga» xalqaro forum–festivalida (O‘zbekiston).

Har bir davr o‘z zamonasi muhitiga sozlanadi. Eng dolzarb jarayonlar ijodiyotning maqsad va vazifalari bo‘lib kelgan. Musiqa san’atimizning ayni paytdagi rivojida ansambl ijrochiligiga bo‘lgan talab va ehtiyoj tobora oshib bormoqda.

Yoshlarning kamoloti uchun xizmat qiladigan bunday ijodiy ishlarni ro‘yobga chiqarish maqsadga muvofiqdir.

MUSIQIY ASARLAR SHARHI VA USLUBIY TAVSIYALAR

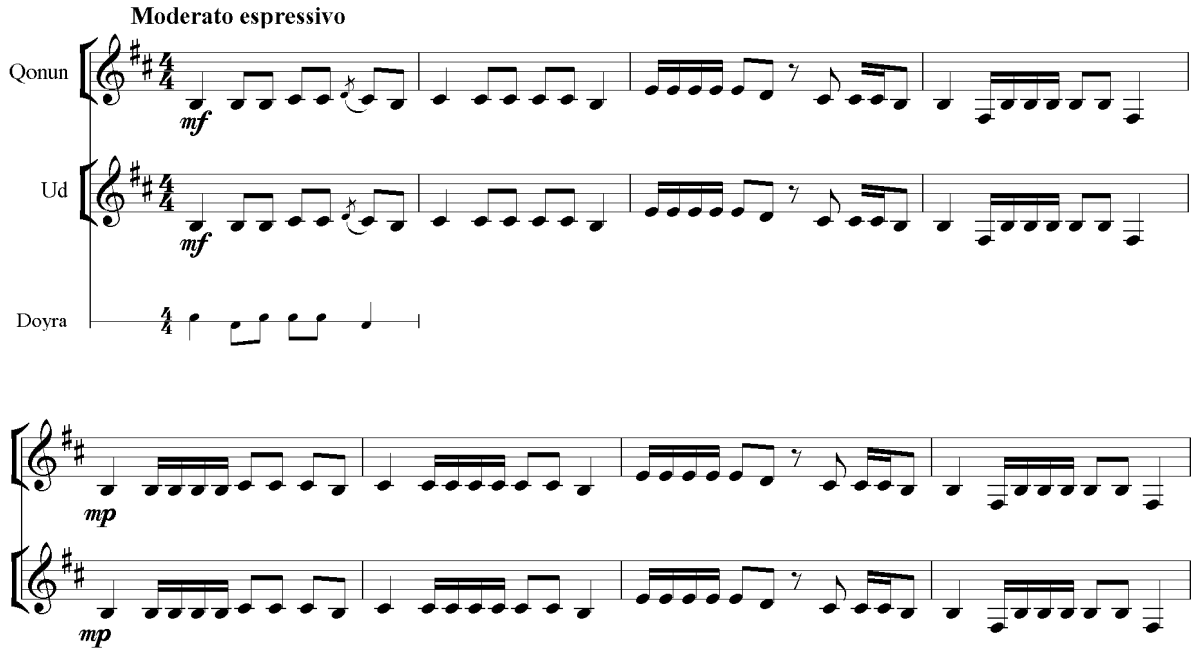
Xalq cholg‘ularining boy an’anasi ijro amaliyotidagi jonli mezonda o‘zini namoyon qilib kelgan. Insonlarni go‘zal ovozlar bilan maftun etish, doimo sozandalar amaliyotidagi zavqli damlar bilan bog‘liq bo‘lgan. Alohida cholg‘u ijrochiligida har bir sozning kuch-qudratini namoyish etish cholg‘u ijrochisi va cholg‘uning go‘zal uyg‘unligi mevasi, ya’ni mahsulidir. Bu imkoniyat va mahorat darajasini tajriba asosida namoyish etish demakdir. Ana shu talqin ikki, uch, to‘rt va undan ko‘p cholg‘ularni uyg‘unlashtirsa, ular go‘zal juftlik yoki ansamblni hosil qilsa, har qanday tinglovchiga zavq-shavq ato etishi begumondir. Shuning uchun bo‘lsa kerak, ijrochilik amaliyotida jo‘rnavozlik san’ati, cholg‘ular munozarasi, ular uyg‘unligi va ansambl bo‘lib ijro etish doimo nozik did va go‘zal munosabatlarga xizmat qilgan.

O‘zbek xalq cholg‘u ijrochiligi amaliyotida ham jo‘rnavozlik, kichik tarkibdagi to‘dalar oxirgi paytlarda turli yo‘nalishdagi ansambllarning faoliyati ijrochilik amaliyotini bezab kelgan. Mazkur o‘quv qo‘llanmada ularning ijro repertuarini boyitish maqsadida bir qator asarlarni moslashtirilgan holda tavsiya etilmoqda. Unda duet, trio, kvartet, oktet va kamer ansambli kabi jamoalar uchun xalq ijodiyoti, jahon musiqasidan namunalari, , kompozitorlik ijodi asarlari o‘rin olgan. Odatda, sozandalar o‘zlari ijro etadigan asarlari haqidagi ma’lumotlarni bilishlari juda muhim hisoblanadi. Nazariy ma’lumot, ya’ni ijro etadigan asar xususidagi ma’lumotlarni topish ham biz o‘ylaganchalik oson emas. Shularni inobatga olgan holda o‘quv qo‘llanmaga kiritilgan har bir musiqiy namunaga qisqacha sharh hamda uslubiy tavsiyalar berib o‘tamiz.

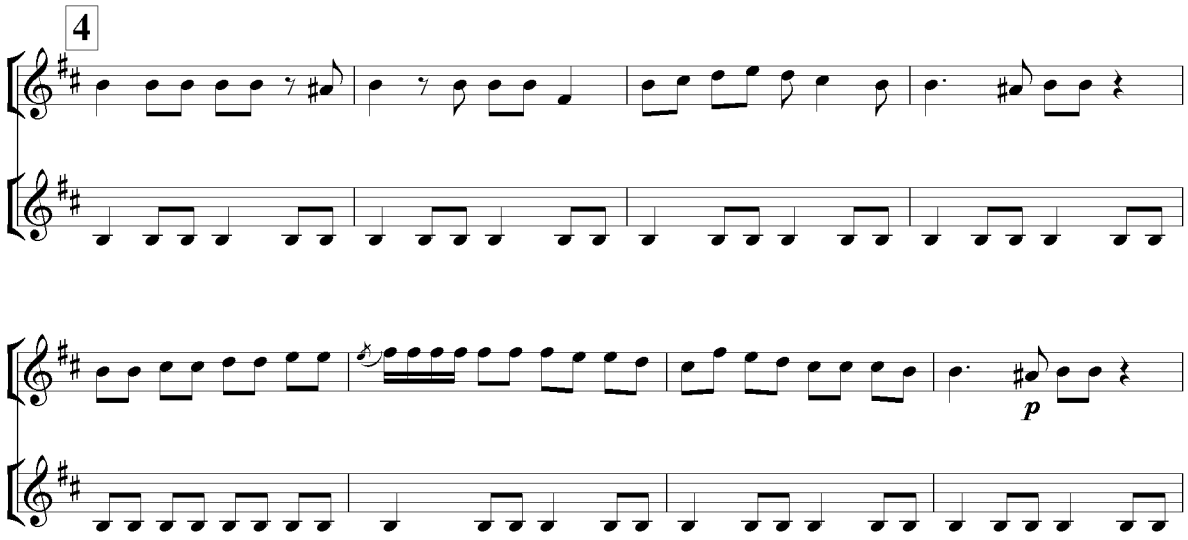
1. «NASRI SEGOH», «UFORI NASRI SEGOH» – Farg‘ona-Toshkent cholg‘u yo‘llaridan joy olgan turkumlardan biridir. Cholg‘u ijrochiligi amaliyotida keng qo‘llaniladi. Ayniqsa, ansambl ijrochiligiga xos jihatlari bilan ajralib turadi. Segoh cholg‘u turkumining kuy mavzulari talqin uchun serko‘lamligi bilan ajralib turadi. Shu nuqtai nazardan turkumning «Nasri Segoh», «Ufori Nasri Segoh» qismlari Z.Turapov tomonidan doyra jo‘rligida ud va qonun cholg‘ulari ijrosiga moslashtirilgan. Moslashtirish jarayonida cholg‘u ijrochiligida muhim bo‘lgan «sozlar munozarasi» uslubi

qo‘llanilgan. Ud va qonun cholg‘ularining imkoniyatlaridan foydalanib kuy bo‘laklari past va yuqori pardalarda talqin etish uchun moslashtirilgan. Natijada ikki cholg‘uning dialogi yordamida asarning turli jihatlari namoyon etiladi.

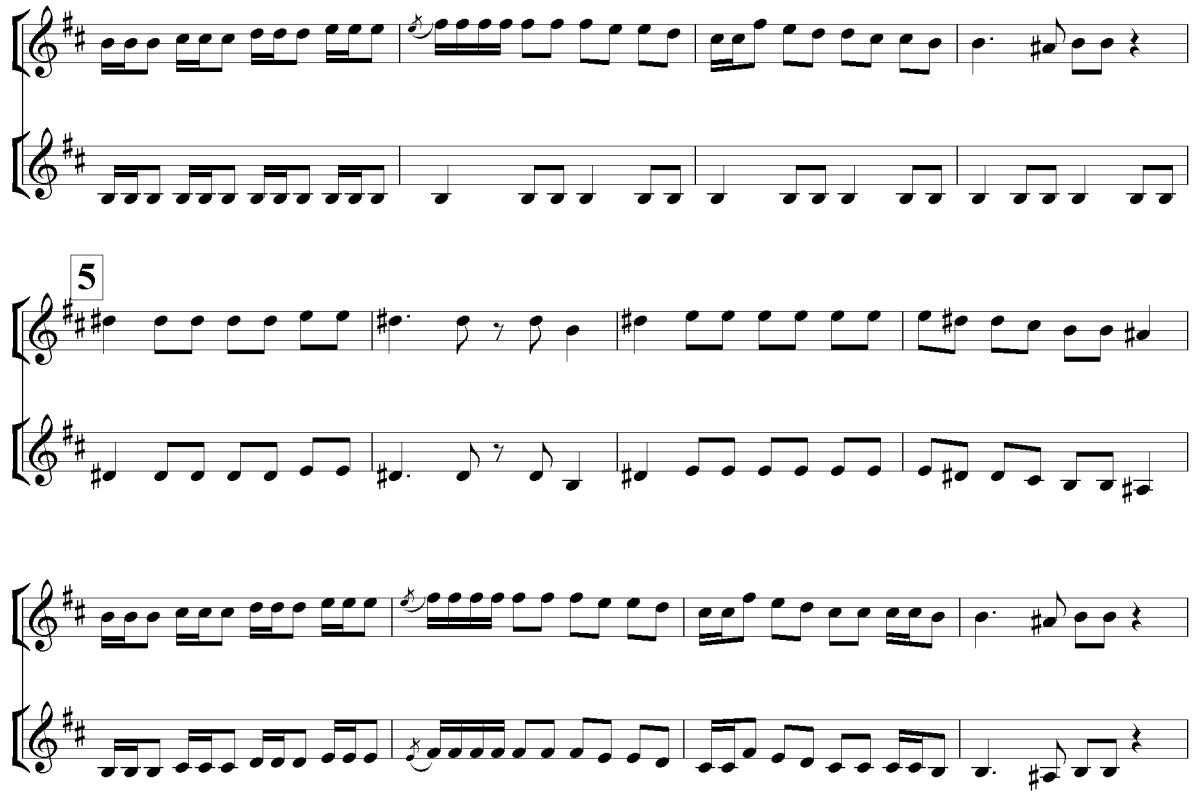
«Nasri Segoh» h-moll tonalligida yozilgan bo‘lishiga qaramay uni ijro etishda yuqori ko‘tarinkilik va shiddatli zarblar muhim ahamiyat kasb etadi. Garchi asar dinamik jihatlar bilan ijro etishni talab etsada, boshlanishida har ikki cholg‘uning imkoni va jozibasini namoyon etish uchun birgalikda talqin etish tavsiya etiladi. Misol № 1



Sozlar munozarasi kuy talqiniga o‘zgacha joziba baxsh etishi hammaga ma’lum. Shuning uchun bo‘lsa kerak butun jahon sozandalari an’anasida bu uslub juda keng ommalashgan. Uning sabablaridan biri kuy talqinidagi ovozlar rang-barang bo‘lsa, ikkinchi muhim tomoni, ansambl qatnachisining individual mahoratini namoyish etish uchun imkondir. Yana, ansamblning har bir qatnashchisiga mas’uliyat darajasini uqtirib turadi. Shu bois, asar talqinida cholg‘ularga alohida e’tibor qaratilgan. Lekin, bu ijro qolgan cholg‘ular tomonidan qo‘llanib turiladi. Misol № 2



Ushbu epizodda qonun yakkanovoz sifatida asosiy mavzuni ijro etadi. Ud esa unga usul yordamida jo‘r bo‘lib, quvvat baxsh etib turadi. Bunda talqin qarama-qarshilik jihat bilan sug‘orilsa kuy yanada rang-barang bo‘lishini inobatga olib, (5 raqam) – kuyni oktava oralig‘idagi paralell harakatlar bilan davom ettirish maqsadga muvofiqdir. Chunki, kuy rivojidagi ohang talqini ham shunday jozibani taqozo etadi. Kuy serko‘lam va ohanglarga boy yangraydi. Misol № 3

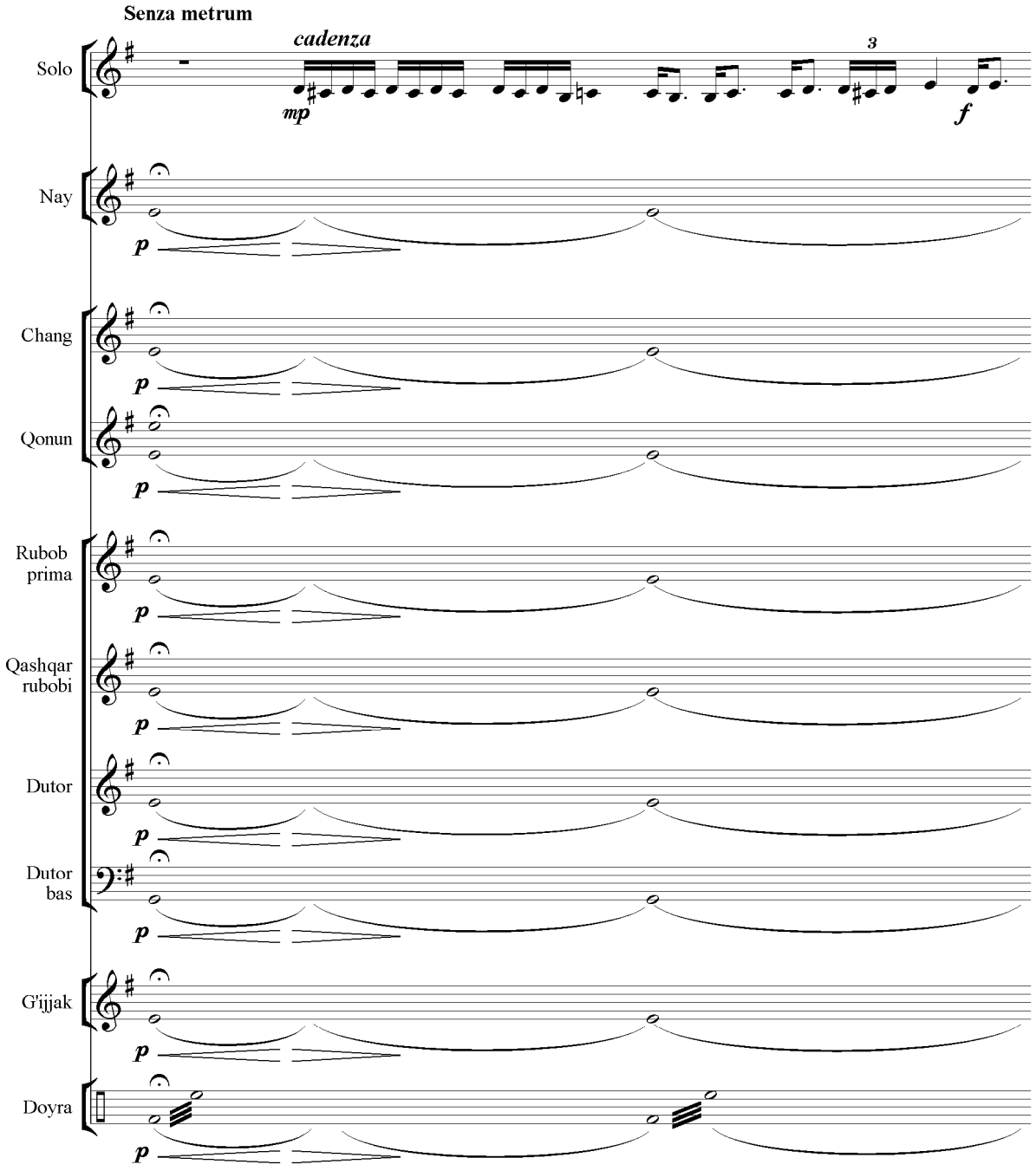


«Nasri Segoh» asari ijrosi sozandadan boshqa barcha maqom kuylari kabi jiddiylik, aniqlik, mutanosiblik, shiddat hamda ijodiy munosabatni talab etadi. Shuning uchun uning ijrosini har qanday sharoitga moslashtirish mumkin.

Asar ud va qonun ansambli ijrosiga xos musiqiy namunalardan biri sifatida ijro repertuari va tanlovlar dasturiga kiritilishi mumkin.

2. «BUXORCHA MAVRIGI» – qadimiy Mavr yurtining turli xalqlari ijrosida shakllanib, bizning davrimizgacha kelgan janrlardan biri. Buxoroda keng ommalashgan – Mavrigi namunalari o‘ziga xosligi, turkumiyligi, usulga boyligi va ko‘pjihatliligi bilan ajralib turadi. Mavrigilar aytim janriga kiradi. Cholg‘ulardan asosan doyra yetakchilik vazifasini o‘taydi. «Buxorcha Mavrigi» asarini cholg‘u ijrochiligiga moslashtirib, notaga olgan Sulaymon Taxalovdir. Z.Turapov Buxoro mavrigixonlik an’analarining ijro uslubiga xos talqinini ud cholg‘usi va ansambl ijrosiga moslashtirgan. Aytim janrning naqoratli ijro uslubi cholg‘uning yakkanavozligi va ansamblning unga jo‘r bo‘lish usulida namoyon bo‘lgan. Asar ijrosi uchun mahorat va ijodiy yondoshish muhimdir. Asar III qismdan iborat.

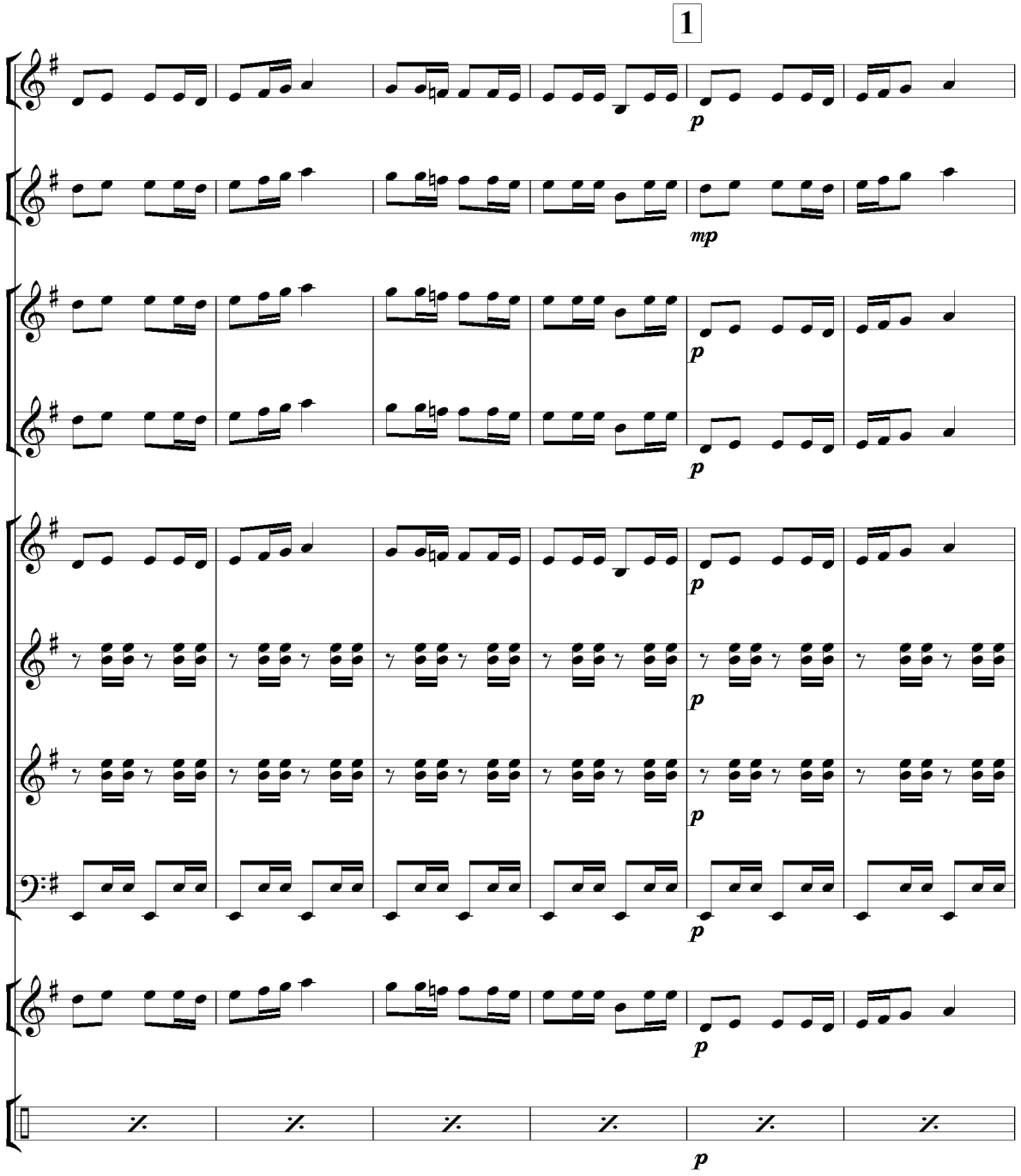
Aslida Buxoro mavrigilari 5-6 tarkibiy qismlardan iborat bo‘ladi. Ushbu holatda esa biz mavrigilarning eng qisqa va tasavvur doirasida ixcham turkumiy tarkibini tanlanganmiz. Shunga xos holda, birinchi qism, o‘rta va yakunlovchi ufor cholg‘ular ijrosi uchun moslashtirilgan. I qism erkin holda ijro etiladigan, boshlang‘ich shahd qismidir va bu qism ud ijrosi uchun, uning tarannumi va ovoz talqini uchun juda mosdir. Ijroda, ovoz badihasiga katta e’tibor berib, kuychan va dardli ijro etish maqsadga muvofiqdir. «Nafis» mezonni ijrochi holatiga ko‘ra o‘zi belgilaydi. Misol № 4



Mavrigi ijrosida ehtirosga berilish yoki ruhiy holatni sozlash jarayoni kechishi muqarrar. Birinchi qismning vazifasi ham tinglovchini asar ruhiyatiga sozlashdir.

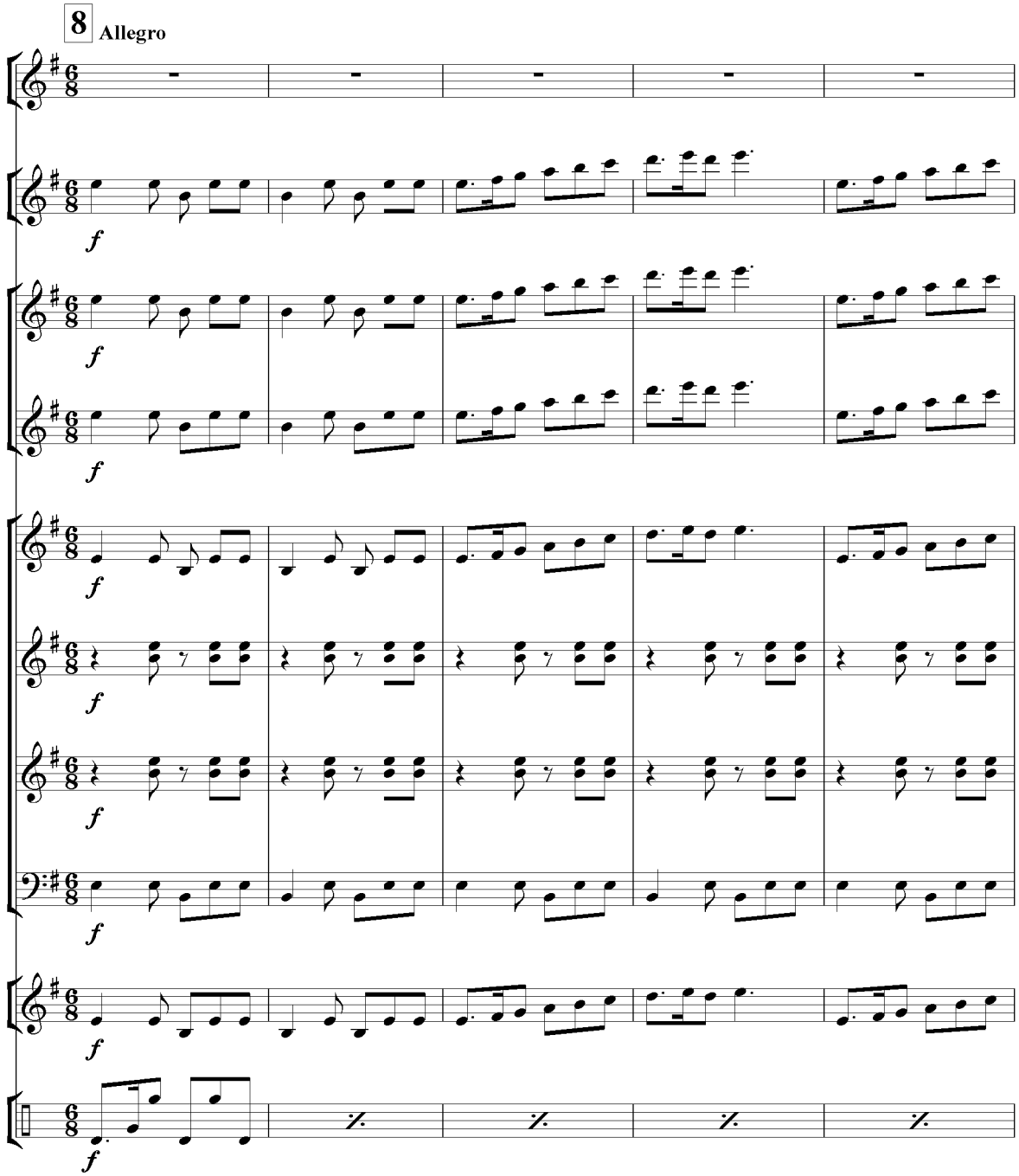
Ikkinchi qismdan boshlab, turkum sekin sur’atdan to jo‘shqin sur’atdagi holatga qarab harakat qiladi. Ushbu asarning 2-qismi shunga ko‘ra sekin sur’atli va 2/4 o‘lchoviga asoslangan. 2-qismda ansamblning barcha cholg‘ulari faol ishtirok etadi. Ayniqsa, nay, g‘ijjak va qonun cholg‘ulari asosiy mavzuni birgalikda ijro qilishda faol ishtirok etadilar. Cholg‘ular taqsimotida asarga xos bo‘lgan badihaviy xususiyat

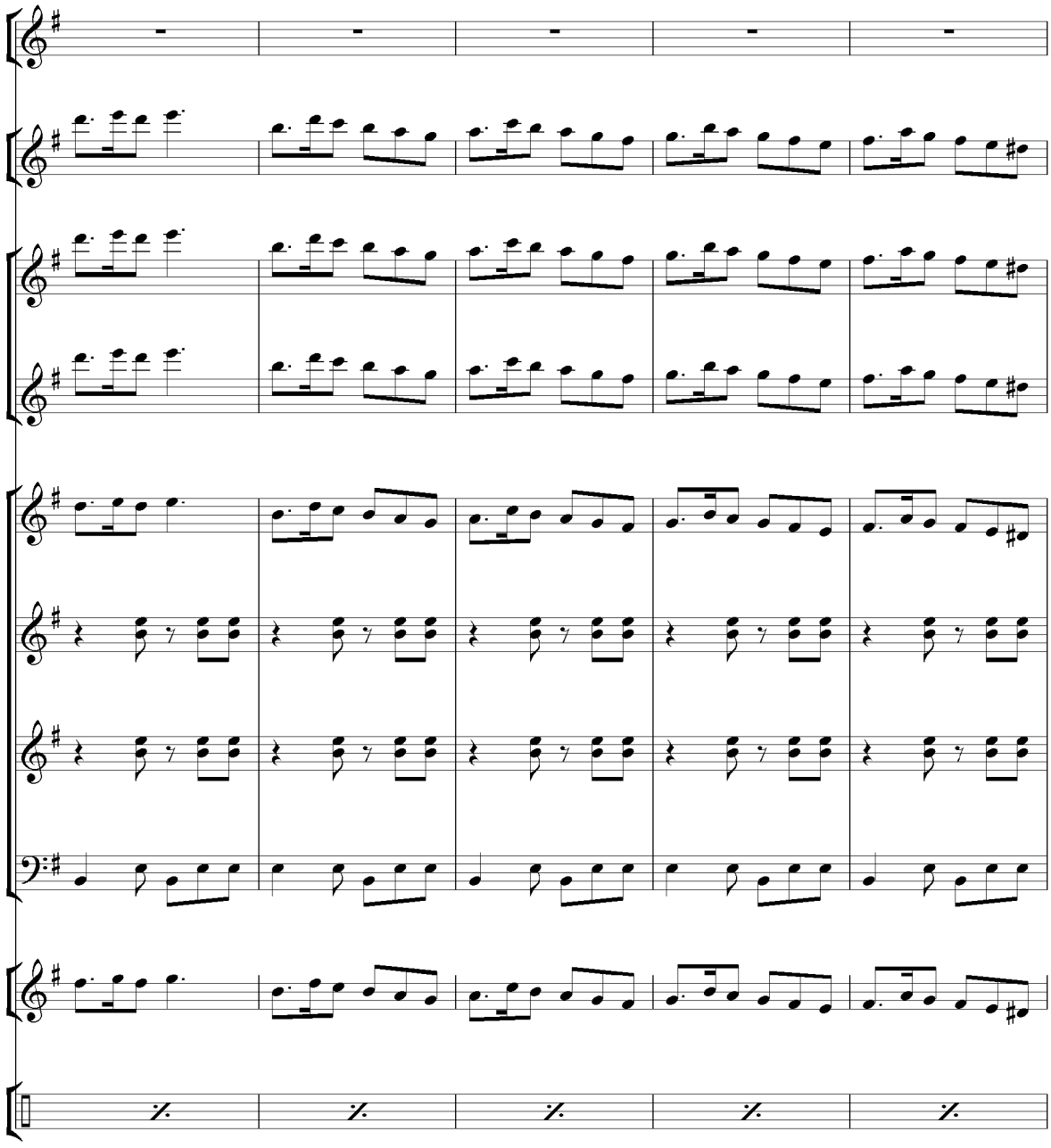
nazarga olinganligini e’tirof etish kerak. Butun ansambl asar usulini bo‘rttirib ijro etishlari maqsadga muvofiqdir. Misol № 5



Mavrigilarda «ufor» qismlari ham turli sur’atlarda ijro etiladi: vazmin ufor, o‘rtacha ufor va tez ufor. Kuyning sur’ati asar rivojiga, qismlarning taqsimlanishiga qarab belgilanadi. Kuyidagi asarda o‘rtacha ufor (6/8 o‘lchovida) dinamikani oshirish va sur’atni sekin–asta tezlashtirish nazarda tutilgan. Ijro vaziyatiga qarab asar ijrosining sur’ati boshqarilishi mumkin.

Ijroda har bir cholg‘uning o‘z o‘rni bor. Ularning har biri ansambl bilan suhbat tariqasida va jonli musobaqa sifatida ijroda o‘zini namoyon etishi lozim. Nay, chang, qonun va g‘ijjaklar faol bo‘lib, urma va zarbli cholg‘ular usulni ko‘proq bo‘rttirib ravon ijro etsalar to‘g‘riroq bo‘ladi. Misol № 6





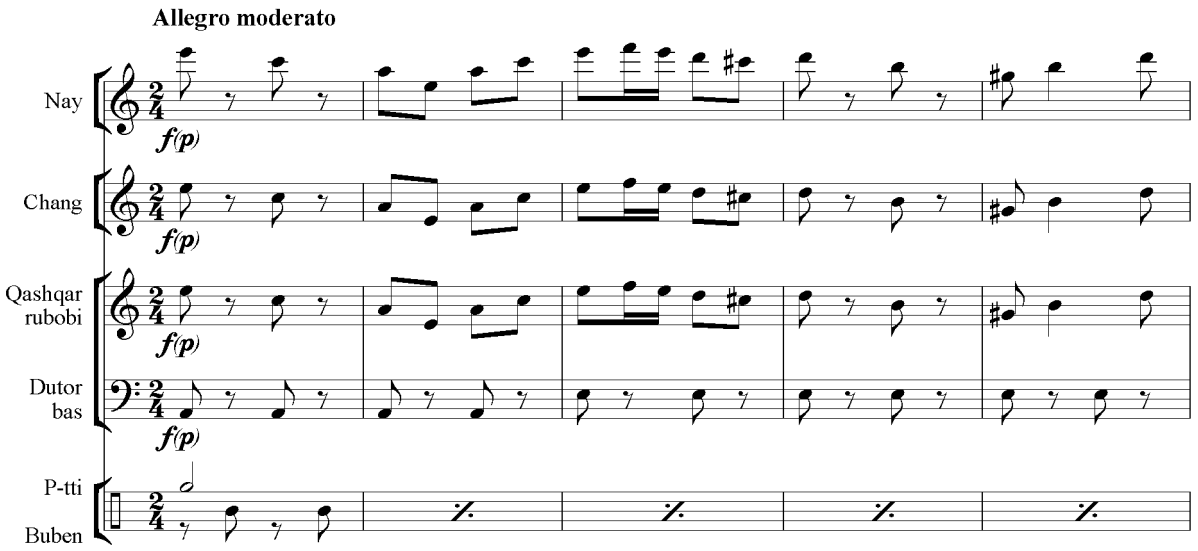
I qism erkin usulda ijro etiladi. II qism 2/4 o‘lchovida, III qism esa yakuniy, ya’ni ufor usulida ijro etiladi.

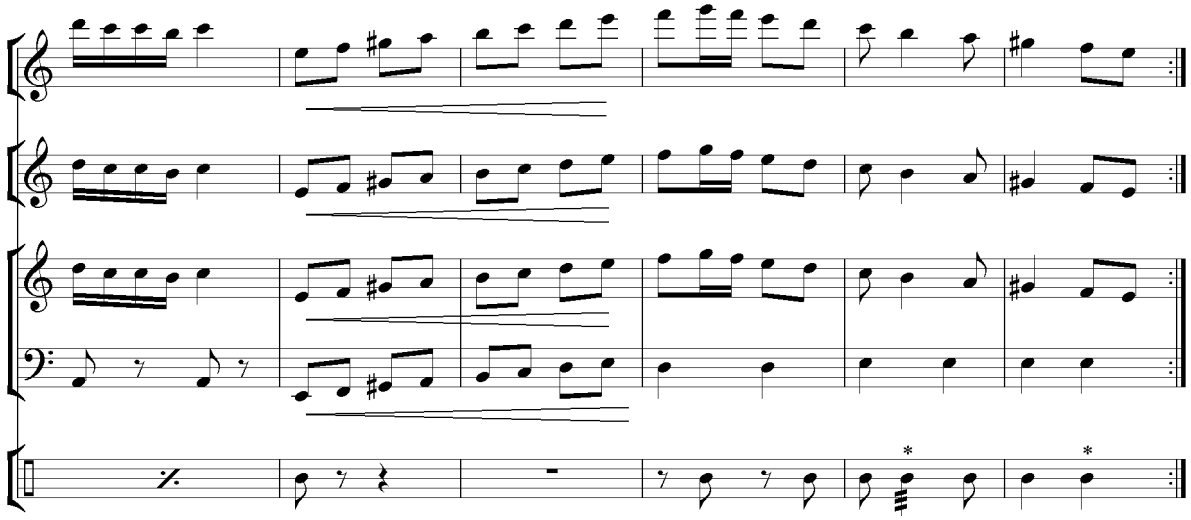
3. «LONGA» – arab bastakori Riyod Sumbotiy qalamiga mansub cholg‘u kuyi (Misr Arab Respublikasi). Arab xalqining o‘ziga xos cholg‘u musiqasi bor. Unchalik katta diapazonni egallamasada, ijrochilik an’analarining o‘ziga xosligi bilan ajralib turadi. Lekin, «Longa» bastakorlik ijodi mahsuli bo‘lganligi sababli cholg‘u sozi ijrochiligining barcha imkoniyatlarini ko‘rsatish mumkin. Buni biz ikki yarim oktavadan ortiq kuy diapazonida, turli texnik passajlarni

mohirona pastdan yuqori yoki yuqoridan pastga bo‘lgan harakatlarida hamda usullarning turlanishida ko‘ramiz.

Z.Turapov arabcha kuyning barcha imkoniyatlarini ko‘rsatish va o‘zbek milliy cholg‘ulari ansamblida namoyish etish uchun «kvintet» tarkibidagi cholg‘ular ansambliga moslashtirgan. Ansambl tarkibi uchun – nay, chang, qashqar rubobi, dutor bas va urma zarbli cholg‘ular tanlangan. Odatda, arabcha ansambllar ijrosining o‘ziga xoslik tomonini namoyish etish uchun shunday to‘da tanlanadi. Yakka soz alohida, jo‘r bo‘luvchi sozlar esa aksariyat hollarda yakka soz to‘xtashi bilan tilga kiradilar, ya’ni, arab musiqasining cholg‘u ijrochiligi va umuman aytim uslublarida ham o‘ziga xoslik jihatlari mavjud. Go‘yoki, asosiy kuy bir cholg‘u tomonidan talqin etiladi. Uni qo‘llash asosida ansambl to‘la imkoniyati bilan ijro etadi. Asar asosan unison eshitilishi bilan ham xarakterlidir. Bu jihatlarini ijro payitidagi aniqlik va unga jamoaviy qo‘llash unsurlari yorqin namoyon etib turadi.

Ushbu asar o‘zbek xalq cholg‘ulari kvintetiga moslashtirishda arabcha o‘ziga xoslik, o‘zbekcha uslublar bilan boyitilgan. Alohida cholg‘uning ijrosidan ko‘ra ko‘proq nay, chang va qashqar rubobining uyg‘unlikdagi talqinini namoyish etishga e’tibor qaratilgan. Bu cholg‘ular tarannumida darhaqiqat arab xalqining falsafiy ruhiyatini ochib berish imkoniyatlari mavjuddir. Misol № 7





Asar ijrosi davomida nay go‘yoki yakkanavozdek bo‘lib qolgan. Lekin, qayd etish joyizki, asarni kvintet uslubida talqin etish muhim ahamiyat kasb etadi. Shunda har bir cholg‘uning uyg‘unlik va alohidalik jihatlariga e’tibor qaratiladi.

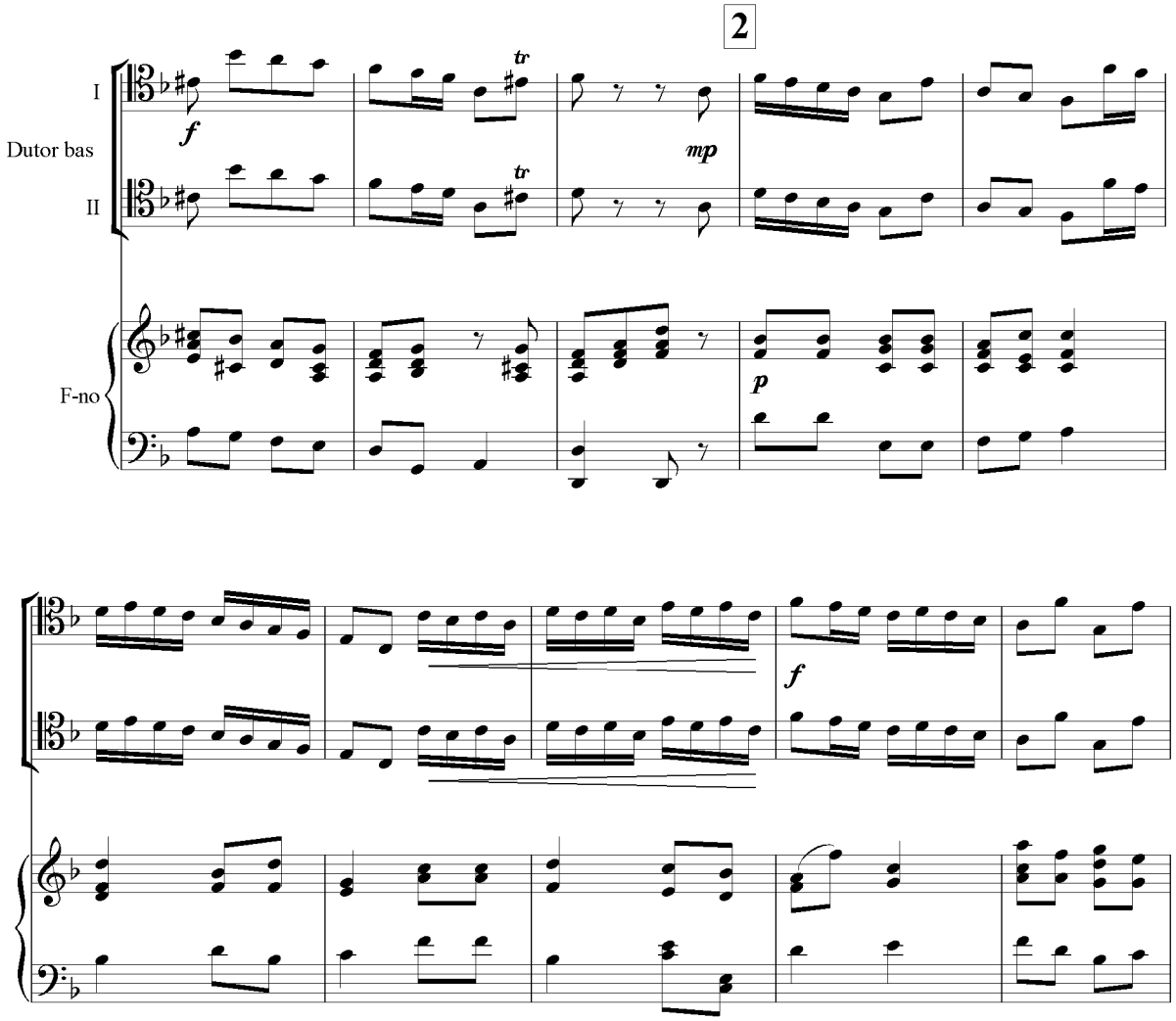
«Longa» arab xalqining xarakterini hamda ijrochi mahoratini namoyish etishga katta imkoniyatdir. Garchan muallif ushbu kuyni o‘zbek cholg‘ulari ansambli ijrochiligi an’analariga moslashtirgan bo‘lsada, arabcha ohanglarni va kuyni o‘zbekcha talqinida boyitib ijro etish o‘rinlidir.

4. «ALLEGRO SPRITIOZO» – fransuz kompozitori Jan Batist Senallie ijodiga mansub, skripka uchun yaratgan asaridir. Muallif Evropadagi mashhur skripkachilar ijro rupertuari qatoridan joy olgan mashhur asarga murojaat etgan. Ushbu asar Z.Turapov tomonidan duet, ya’ni ikkita dutor bas hamda fortepiano jo‘rligi ijrosi uchun moslashtirilgan.

G‘arbda va albatta Sharqda ham jo‘rnovozlik, ya’ni cholg‘ular dueti azal-azaldan ijrochilar amaliyotida keng ommalashgan. Duetlar uchun odatda har xil cholg‘ular tanlanadi. Fortepiano, skripka, qashqar rubobi kabi cholg‘ularning qo‘sh tanlangani ko‘proq uchraydi. Shularni nazarga olgan holda ikki dutor bas cholg‘usining ijrosidagi munozarasini muallif «Allegro spritiozo» kuyida ko‘rsatib berishga urinadi.

Avvalo kuy Tres vil sur’atida ijro etilib asosan lirik-dramatik xarakterni yuqori texnik imkoniyatlar bilan namoyish etish uchun mo‘ljallangan. Shu bois ham dutor bas cholg‘usi uchun tanlangan. Dutor bas cholg‘usi, darhaqiqat katta imkoniyatlarga ega cholg‘u. Lekin, uning tembr tarannumi asar tanlashda alohida e’tiborga loyiq. Ushbu holat cholg‘uning

katta imkoniyatlarga ega ekanligini ko‘rsatish uchun qulay fursat desak bo‘ladi. Ikki cholg‘udagi zarblar nisbati, dinamik jarayon, texnik passajlar, sayqal mezonlari barcha-barchasi bir cholg‘uda ijro etgandek bo‘lishi juda muhimdir. Misol № 8

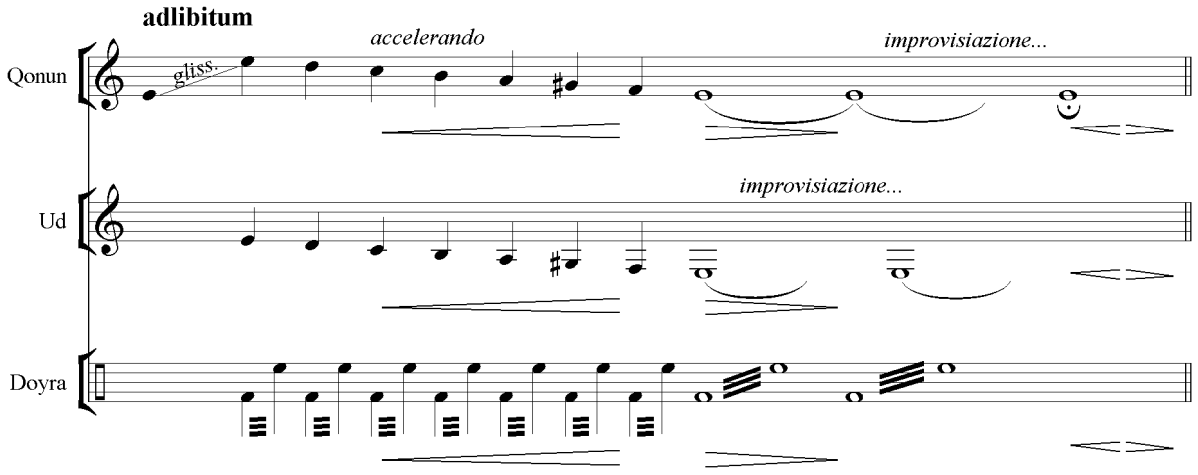


Ijroda sozandalar bir nafasda talqin etish ko‘nikmasini hosil qilishlari taqozo etiladi va bu asar ijrosi, sozandada jo‘rnavozni his etish, unga moslashish kabi jihatlarni tarbiyalaydi. Asar sozandaning texnik mahoratini, ayniqsa lirik xarakterlarini ifodalash uchun qulaydir.

5. «SHARQONA OHANGLAR» – asarning bastakori Komiljon Shermatovdir. Asar qonun, ud cholg‘ularining doyra jo‘rligidagi ijrosi uchun yaratilgan. Unda Sharq xalqlari musiqiy ohanglari «popurri» uslubida shakllangan bo‘lib, yaxlit bir kompozisiyani tashkil etadi.

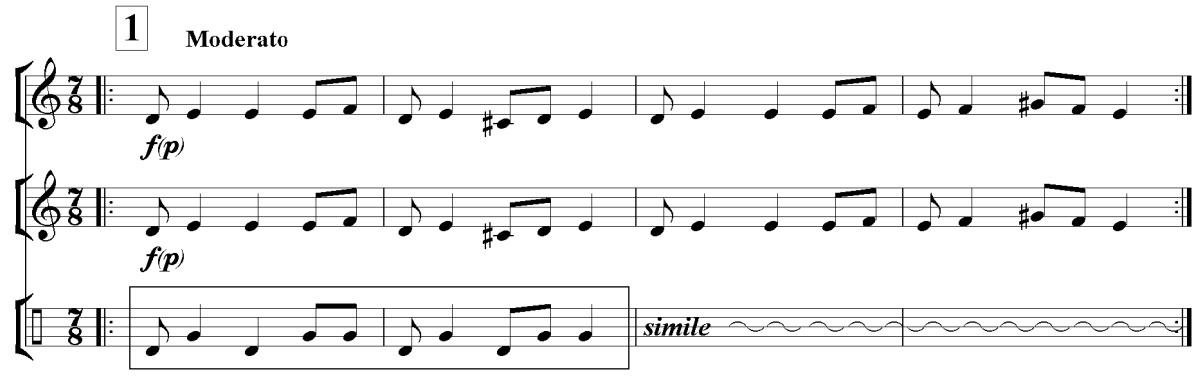
Odatda har bir ijrochi o‘z repertuari doirasida konsert chiqishlarida sahnaga yuqori ko‘tarinkilik baxsh etish niyatida «popurri», ya’ni turli asarlardan parchalar ijro etib, o‘ziga xos musiqiy sayohat tashkil etgan. Shu bilan ijrochi o‘z repertuari boyligi, ijro imkoniyatlarini namoyish etgan.

K.Shermatov qonun, ud va doyra tarkibidagi trio ansamblining ijro mahorati va sharqcha uslublar ijrosiga xos jihatlarni namoyish etib bergan. Asar o‘ziga xos jozibaga ega bo‘lgan sharqona ohangdagi ud, qonun va doyraning birgalikdagi ijrosi bilan boshlanadi. Misol № 9



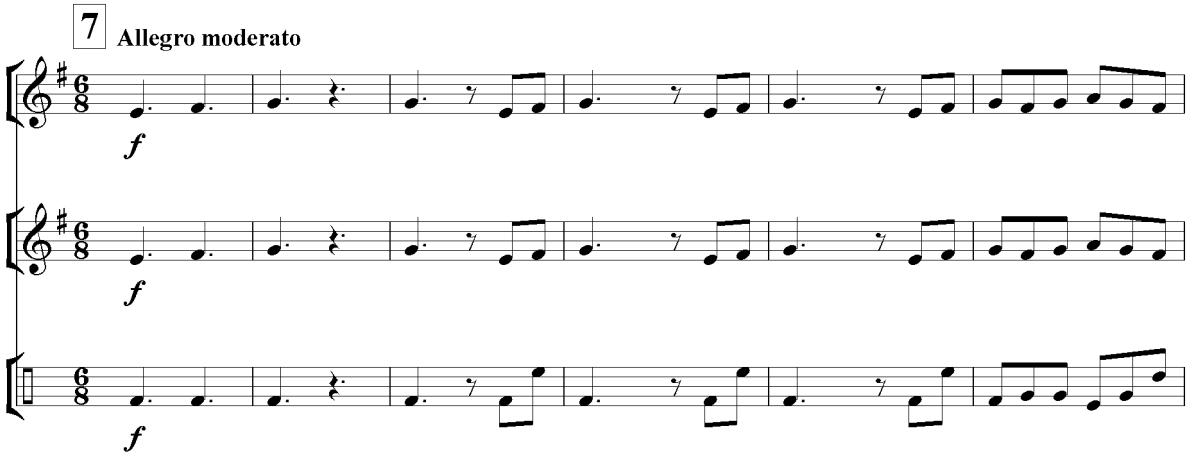
Buni Sharq xalqlariga xos daromad shahdi deyish to‘g‘riroq bo‘ladi. Bu ijrochilarni moslash va moslab sozlash mezoni bo’lib, tinglovchining diqqatini o‘ziga jalb etadi. Shu bois musiqa ham xitob bilan boshlanadi va ud hamda qonunning improvizatsiyalari asta–sekin birinchi qismga olib keladi.

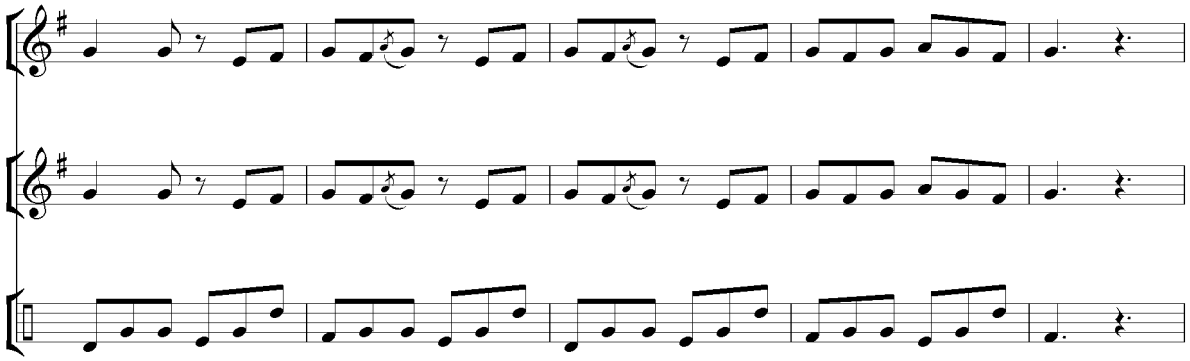
Asarning birinchi qismi 7/8 o‘lchoviga asoslangan. Kuy ajam xalqiga xos bo‘lgan ohangda yaratilgan bo‘lib yorqin ajralib turadigan usul tarkibi keskin jozibasi bilan o‘ziga tortadi. Ijroda kuchli hissalarni bo‘rttirib ijro etish juda muhimdir. Misol № 10



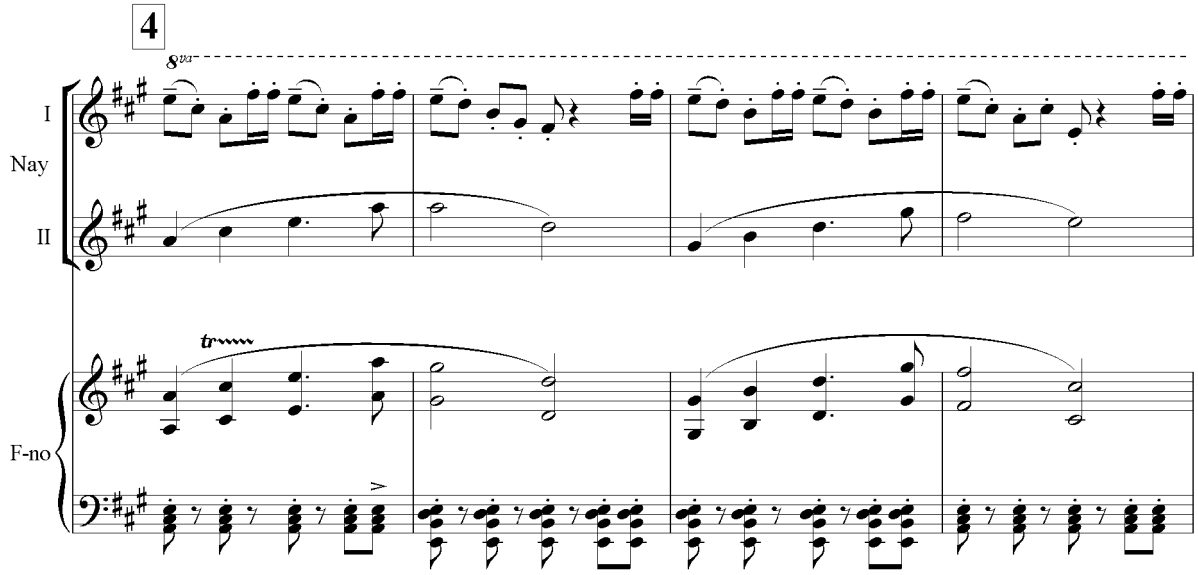
Asarning ikkinchi kuyi tabiatan muloyim xususiyatga egaligi bilan ajralib turadi. Avvalo kuylarning qarama-qarshiligi o‘ziga xos jozibali bo‘lgan bo‘lsa, ikkinchidan ijroda mohirlikni talab etadi. Sharqning falsafiy lirik kuylar orqali idroklanishiga xos ijro talab etiladi. O‘lchovning 5/8, ya’ni besh hissaliligi ham o‘ziga xos mushkullik bo‘lsa-da, nafislikni ta’minlaydi. Ijroda aniqlik, kuychanlik juda mos tushishini e’tirof etish lozim.

Uchinchi kuy asarning markaziy va yakuniy qismi, 6/8 o‘lchovli va o‘ziga xos xorazm musiqiy ohanglari hamda an’analariga asoslangan. Asarning konsertlik jihatlari unga salohiyat va joziba baxsh etadi. Misol № 11





6. «ARGENTINA TANGOSI» Argentina xalq kuyi. Tango janriga mansub ushbu asar o‘zining ijrochilik an’analariga ega. O‘zbek sozandalarining ijro repertuarini boyitish va ijro imkoniyatlarini oshirish maqsadida ushbu asarni mohir sozanda G‘ofur Norboyev ikkita nay va fortepiano uchun moslashtirgan. Muallif asarda ijrochi malakasining rivojiga xos talqin uslubini qo‘llagan. Asar moslashtirish jarayonida ansamblli ijroning barcha uslublariga asoslanganligi namoyon bo‘lib turadi. Ikki nay cholg‘usining fortepiano jo‘rligida hamnafaslikdagi ijrosi savol-javob, birgalikda va o‘z-o‘ziga jo‘rnavoz-hamkor uslublarida talqin etish taqozo etiladi. Asarda cholg‘uning musiqaviy jihatini namoyish etish juda muhimdir. Asarning avj qismlaridagi mutanosiblik ijrochidan mahorat talab etadi. Misol № 12

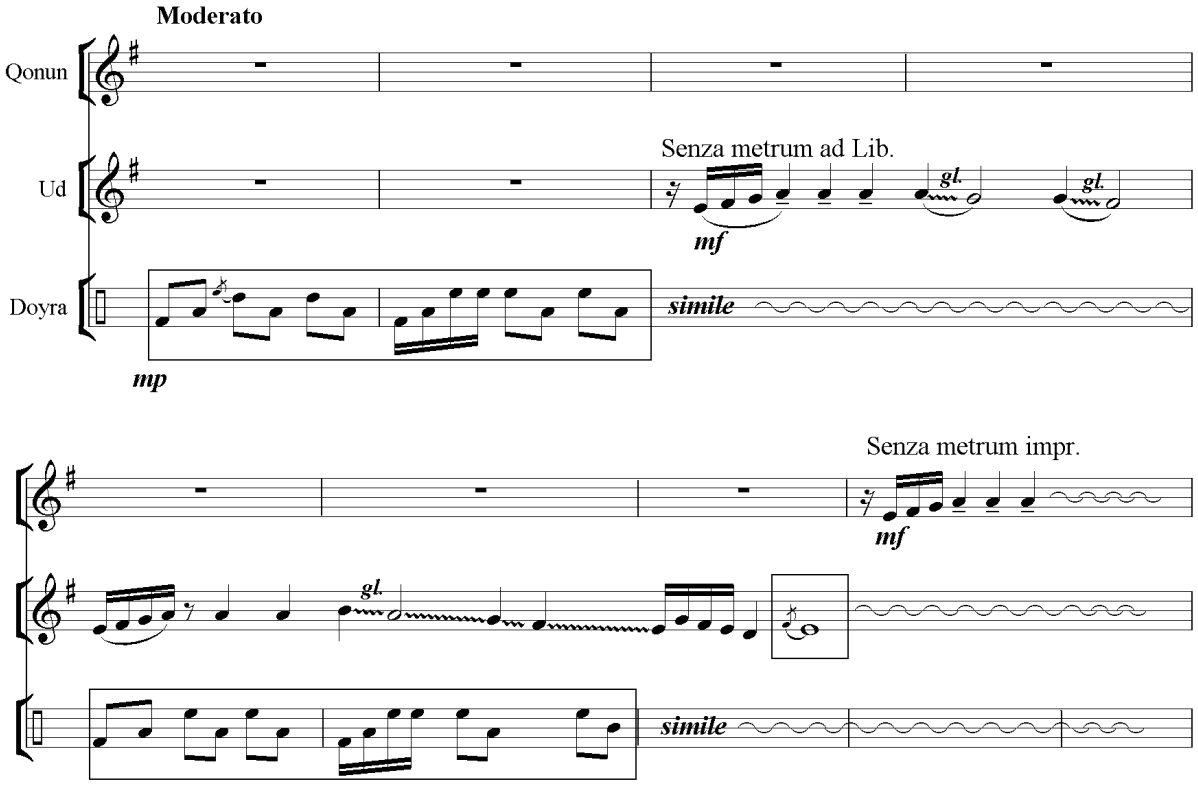


Nay cholg‘usining ham kuychan, ham keskin va o‘tkir sadolanishlarini bir bora, birga muqobil holda ko‘rsatish lozim.

Har ikki ijrochidan o‘z partiyasini meyoriga yetkazib ijro etishda ehtirosli jihatlarga e’tibor berishlari muhimdir. Asarni sof, toza va jozibali talqin etish lozimdir.

Unison, tersiya-kvartali va galma-gal ijroda bir-biriga mutanosib hamda ansamblli ijroni ko‘rsatish lozim. Ayniqsa, avj qismida naylar ijrosining toza talqini juda muhimdir.

7. «YO‘L» – M.Otajonovning ud, qonun va doyra tarkibida «Registon» guruhi uchun maxsus yaratgan asaridir. Asarning asosiy g‘oyasi bepoyon va go‘zal Vatan, madaniyati buyuk xalq, mumtoz musiqa merosining ulug’ligiga ishora qilgan. Asar uzoq o‘tmishni eslatuvchi ohanglar bilan, ud cholg‘usining yakka ijrosidagi «kadensiya» bilan boshlanadi. Misol № 13



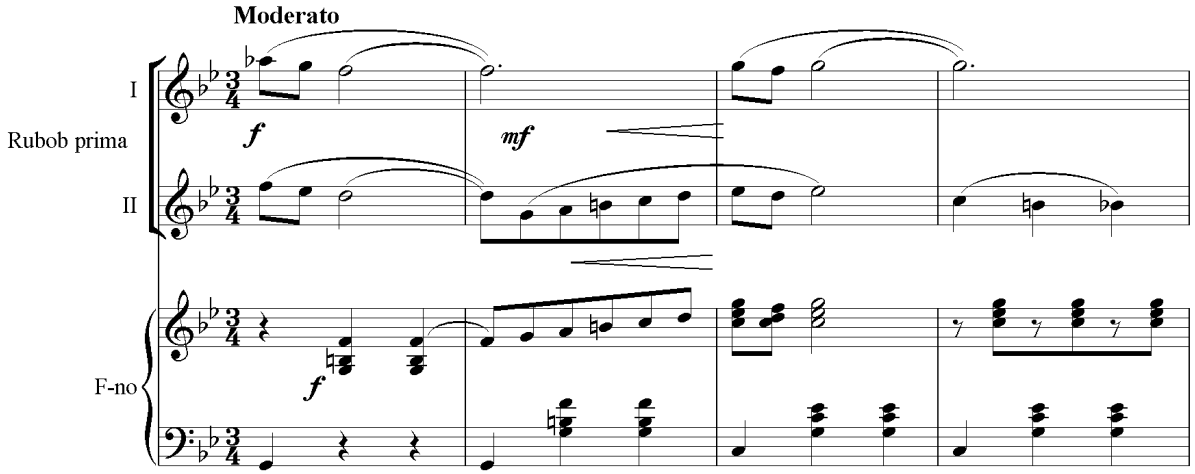
Vazmin o‘ychan hamda salobatli ohangda ijro etish talab etiladi. So‘ngra mavzu rivojlanib, cholg‘ular go‘yoki munozara qilgandek birin-ketin tilga kiradi. Shu bois mavzu u yoki bu cholg‘uda qaytarilganda tabiat manzarasiga sayohatdek yangi tonalliklarda yangraydi. Faqat tinglovchini ohanglar orqali bunday kayfiyatga jalb etish lozim.

Kompozitor ko‘hna cholg‘ular qonun va udning zamonaviy ijro san’ati texnikasini qay darajada uddalay olishini sinab ko‘radi. Ijroda aniqlik va mahorat muhimdir.

8. «TBILISI HAQIDA QO‘SHIQ» – gruzin kompozitori R.Lagidzening P.Gruzinskiy she’riga yozgan qo‘shig‘i. Gruzin xalq milliy an’analarini, bosiq xarakterini namoyish etuvchi asar. A.Dadamuhamedov keskin ovoz va ijrochilik usulubiga ega bo‘lgan ikkita rubob prima uchun moslashtirgan. Bu bilan muallif prima rubobi cholg‘usining lirik xususiyat kasb etuvchi ohanglar tarannumiga qodir ekanligini ko‘rsatib beradi. Ijrochidan o‘ta mayinlik bilan sug‘orilgan ijro talab etiladi.

Rubob primaning duet tarzdagi ijrosi boshqa cholg‘ularga nisbatan keskin farq qilishi lozim. Avvalo yuqori-baland ovoz, ijrodagi keskinlik xarakter baxsh etuvchi cholg‘u barcha xususiyatlarini lirik obrazga sozlashi lozim. Shu bilan birga gruzin xalq musiqa ijrochiligiga xos ko‘p ovozli tarannumga katta ahamiyat berib talqin etish maqsadga muvofiqdir.

Asarning boshlanish qismidayoq tersiyali oraliqdagi asosiy ohang yangrashining o‘zi bunga yorqin misol. Bir–birini to‘ldiruvchi kuy yo‘li ikki prima rubobi musiqaviyligini hamda jo‘rnovozligi jihatlarini rivojlantirishda muhim rol o‘ynaydi. Misol № 14

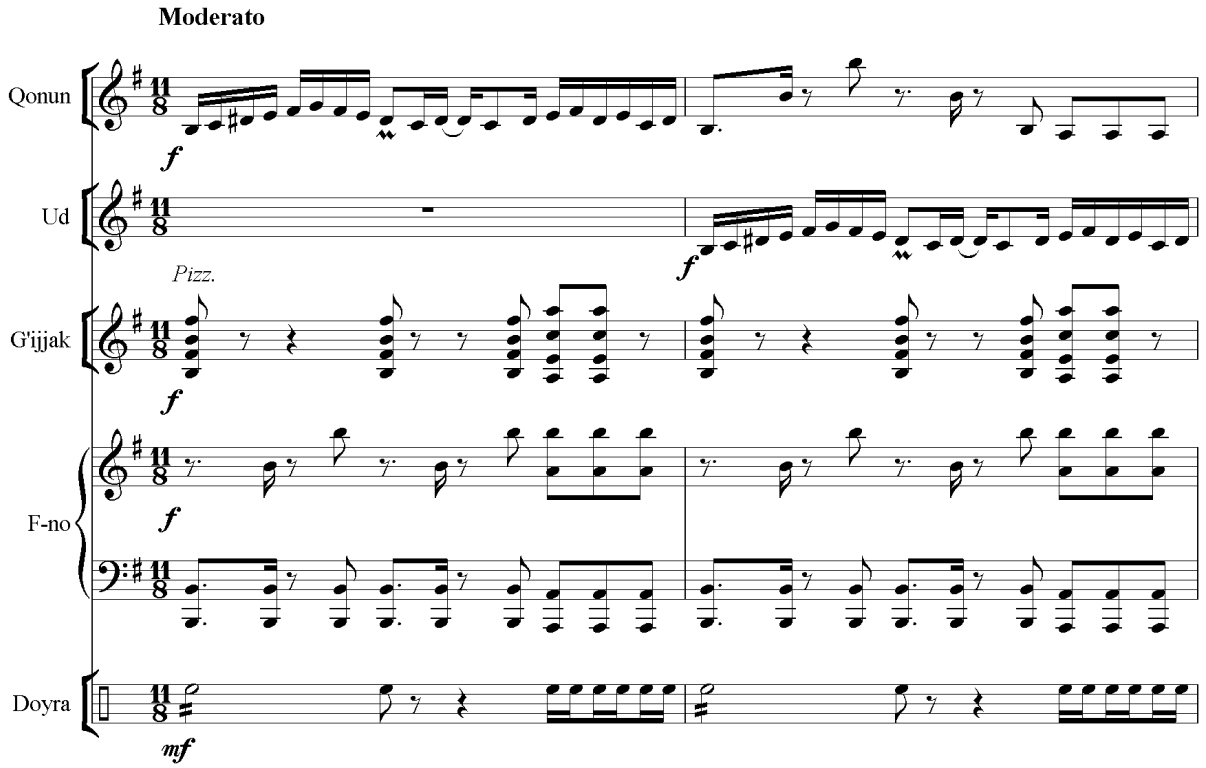


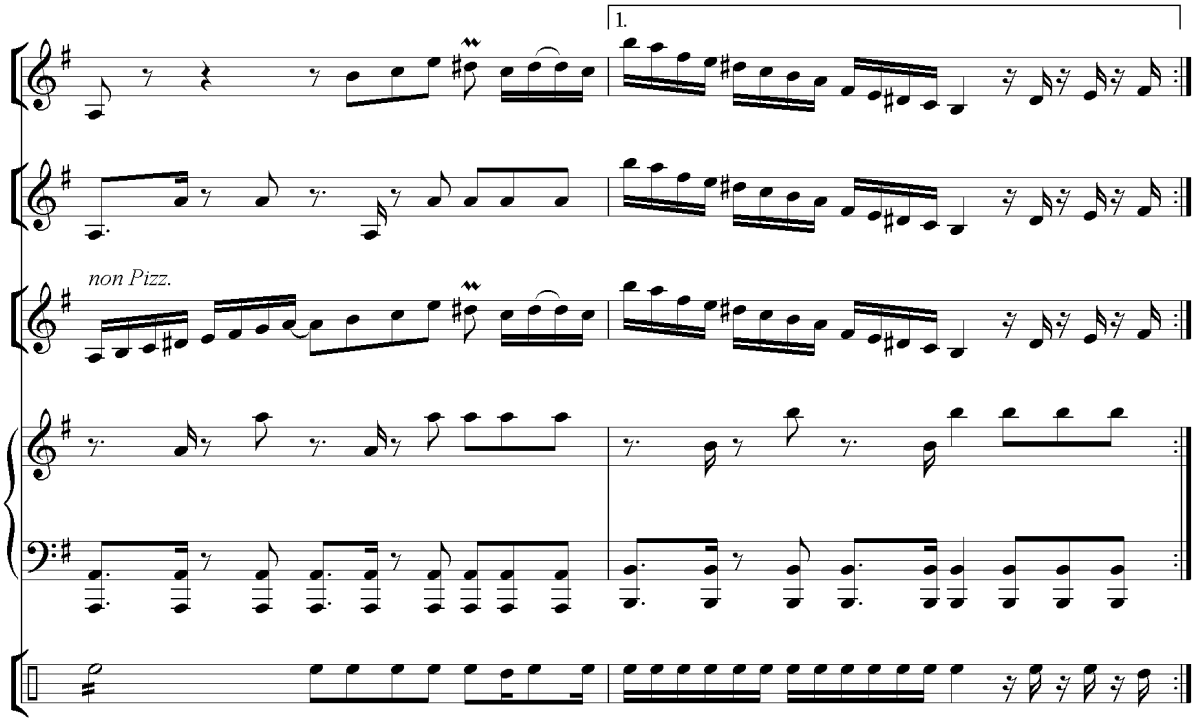
Asarning ijrosi ansambldan keng ko‘lamlik va lirik tarannum talab etadi.

9. «I’M NOT TELLING» – Amerika Qo‘shma Shtatlari kompozitor-sozanda ijrochisi A.Klippl «So‘g‘diyona» xalq cholg‘ulari kamer orkestri tarkibidagi nay, qonun, qashqar rubobi, ud, doyra va «Adam Klippl triosi» (sintezator, bas gitara va urma zarbli cholg‘ular) uchun bastalagan. Asar Lotin Amerikasi milliy ohanglariga asoslangan va A.Klippl tomonidan ushbu mintaqa an’analariga xos uslubda, zamonaviy talqin

etish uchun moslangan. Ushbu asarni kompozitor M.Otajonov fortepiano, qonun, ud, g‘ijjak va doyra cholg‘ulariga moslab, o‘ziga xos ijro etish uchun qayta ishladi. M.Otajonov – mohir pianinochidir. Shu bois asarning o‘zbek xalq cholg‘ulari va fortepiano bilan uyg‘unligi hamda Adam Klipplning triosi bilan hamohang yangrashida yangicha uslub mavjud. Asar ijrosida qonun, ud, g‘ijjak, fortepiano va doyra cholg‘ulari har birida alohida birin-ketin polifonik uslubdagi talqinda o‘zini namoyon etishiga imkoniyatlar mavjud. Ansambl ijrosida polifonik jihatlar, o‘zbekona bellashuv yoki «musobaqa» jarayonini eslatadi. Uning ijrosi sozandadan doimo diqqat bilan yondoshish va mahorat hamda ijrochidagi texnikaviy uyg‘unlikni ijro davomida saqlashni talab etadi.

M.Otajonov ansamblda ishtirok etgan cholg‘ular professionallik ijro mahoratlarini namoyish etishlari uchun barcha ijroviy uslublarni keng qo‘llaydi. Muallif ud va qonun cholg‘usining keng passajlar ijro etish imkoni, ayniqsa g‘ijjakning turli uslubda (pitstsikato, akkordlar va h. k.) o‘zini namoyon etishini nazarga olgan. Buni ijrochilar aniq va ravon ijro etishlari talab etiladi. Misol № 15

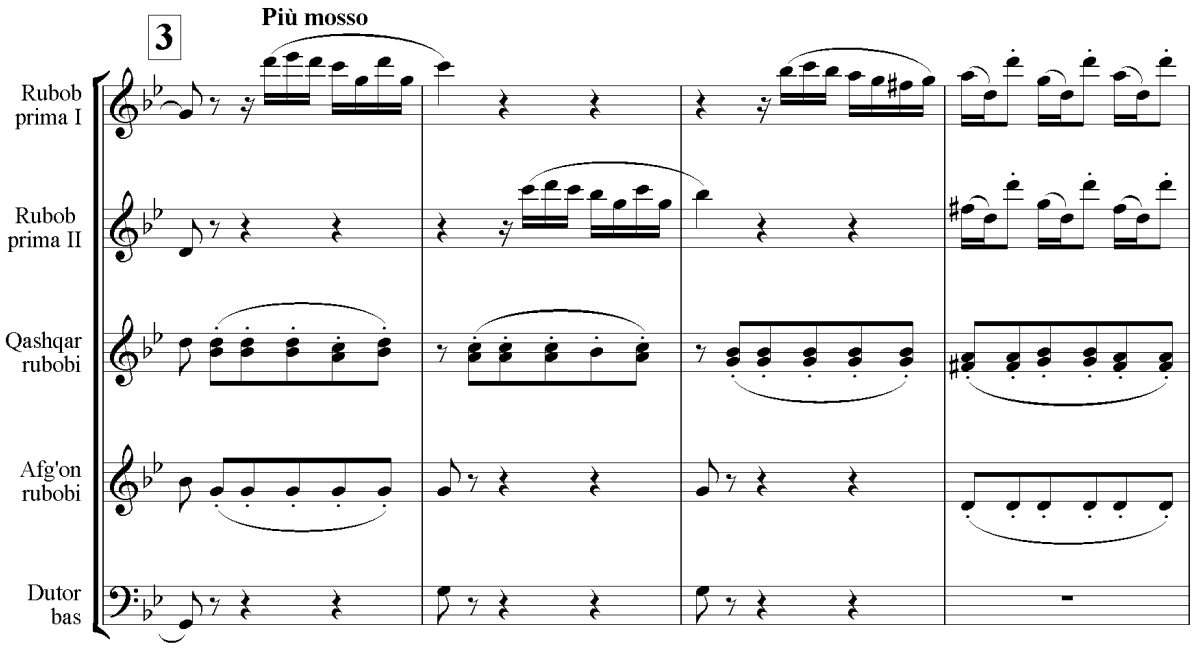




Asarda zamonaviy texnik vositalar qo‘llanilganligi uning ijrosida ahamiyatli bo‘lishga va talqinning sof chiqishiga e’tibor berishga undaydi.

10. «ANTONIDA ROMANSI» – ulug‘ rus kompozitori M.Glinkaning «Ivan Susanin» operasidan. Asar eski rus romansi uslubida yozilgan bo‘lib, keng ko‘lamliyligi, kuychanligi va ehtiroslarga boyligi bilan ajralib turadi. A.Dadamuxamedov tomonidan mezrobli cholg‘ular kvintetiga moslashtirilgan. A.Dadamuxamedov o‘zbek xalq cholg‘usi rubob primaning ijrochilik imkoniyatlarini namoyish etish maqsadida ushbu asarni tanlagan. Kvintetda birinchi va ikkinchi rubob primalar asosiy mavzu (kuy) ijrochisi sifatida gavdalangan.

Qo‘sh primaning ijrosi asrning oxirigacha bir meyorda saqlangan. Muallif ularni ijrosini ham o‘ziga xos ansamblga moslashtirgan bo‘lib, bir–birini to‘ldiruvchi munozara birgalikda va ko‘p ovozli talqinlar primalar partiyasiga ko‘p joziba baxsh etadi hamda ijrochilar tomonidan to‘la ifoda etilishini talab qiladi. Misol № 16



Qolgan cholg‘ular, qashqar rubobi, afg‘on rubobi va dutor bas ularning garmonik va metroritmik jihatdan to‘ldiruvchi, qo‘llab-quvvatlovchi vazifasini bajaradi. Rus xalqining balalayka cholg‘usidagi tembral imkoniyatlar rubob primada mavjudligi sababli asarning badiiy xarakteri o‘ziga xos tarzda yechimini topgan.

Kvintet ijrosida rubob primalarning kuychanlik va yumshoq ijrosiga ahamiyatli bo‘lishi talab etiladi. Jamoaviy ijroning aniqligi, ligali stakkatolar teranligi juda muhimdir. Asarning minorli (g-moll) tonalligi ham uning xarakterini yoritishda asos bo’lib xizmat qiladi. Shu bois, ijro davomida bosiqlik, past ovoz (***p***) tarannumi saqlanishi va kuychanlik hamda ehtirosli ohangda ijro etish maqsadga muvofiq.

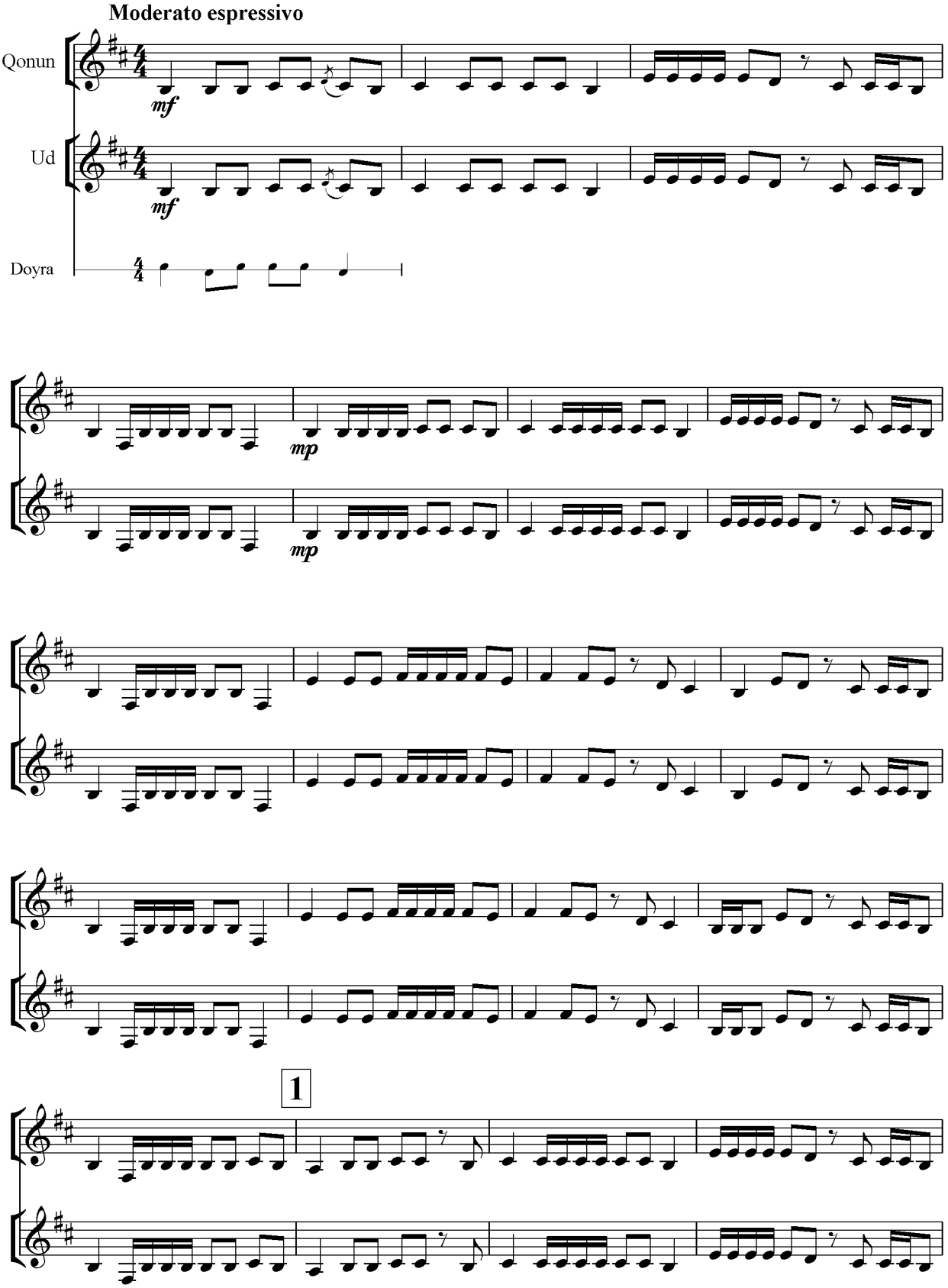
Ushbu o‘quv qo‘llanmaga kiritilgan musiqiy asarlardan foydalanuvchi ijrochilar ansambl tarkibidan kelib chiqqan holda asarlarni o‘zlari uchun moslashtirishlari mumkin.

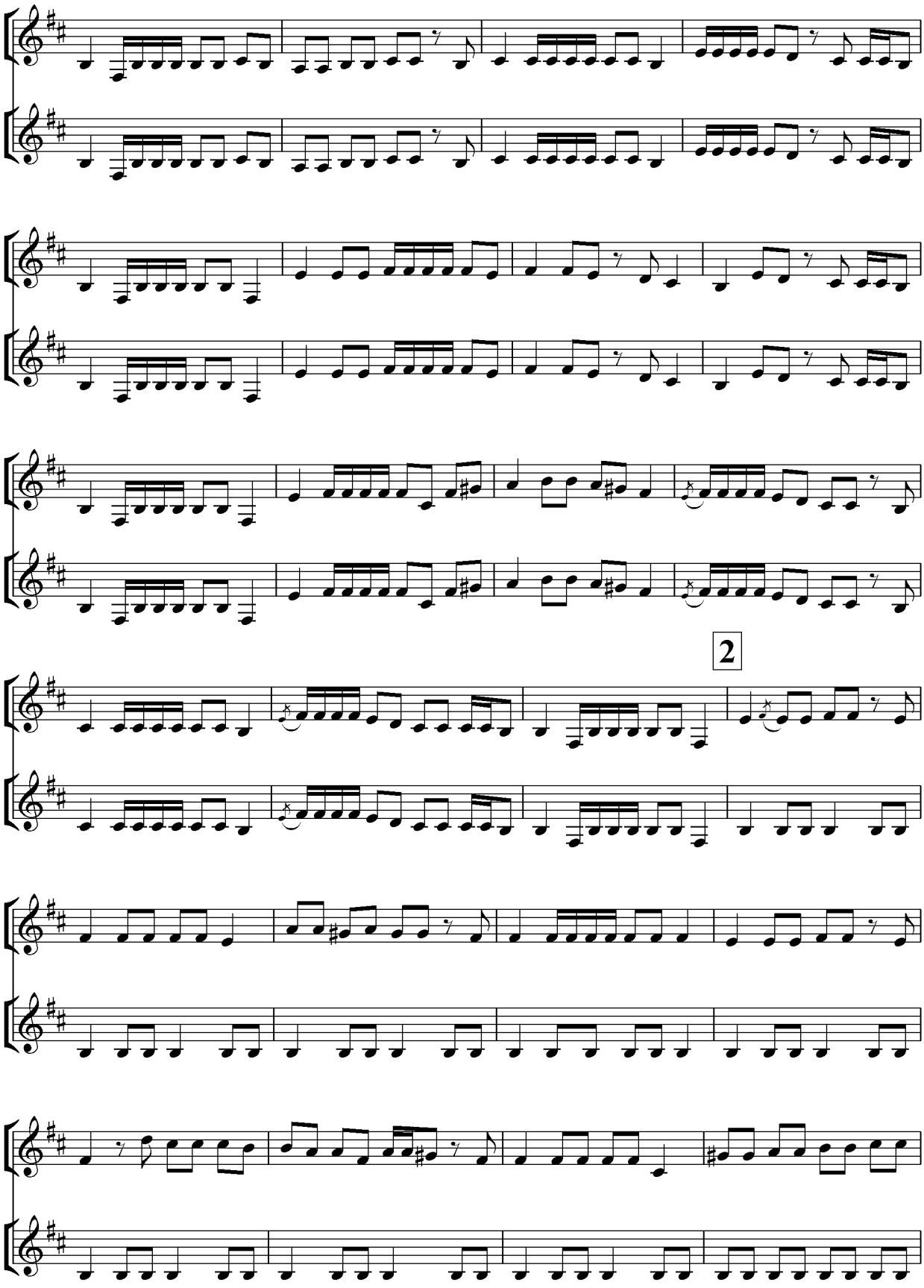
O‘quv qo‘llanmaga kiritilgan har bir musiqiy asar turli jihatli jamoaviy ijrolar uchun mo‘ljallangan. Zamonaviy jarayonda musiqiy qamrovning kengligi kelajak avlod uchun ma’naviy ozuqa sifatida xizmat qilib, dunyoqarashining ulg‘ayishiga ko‘maklashadi. Har qanday asarni yangicha uslubda jonlantirish, unga zamonaviy shakl va tus berish asarning ikkinchi hayotiga sabab bo‘ladi, zamonaviy yoshlariga yangicha qarashlar bilan dunyoni anglashga turtki bo‘ladi.

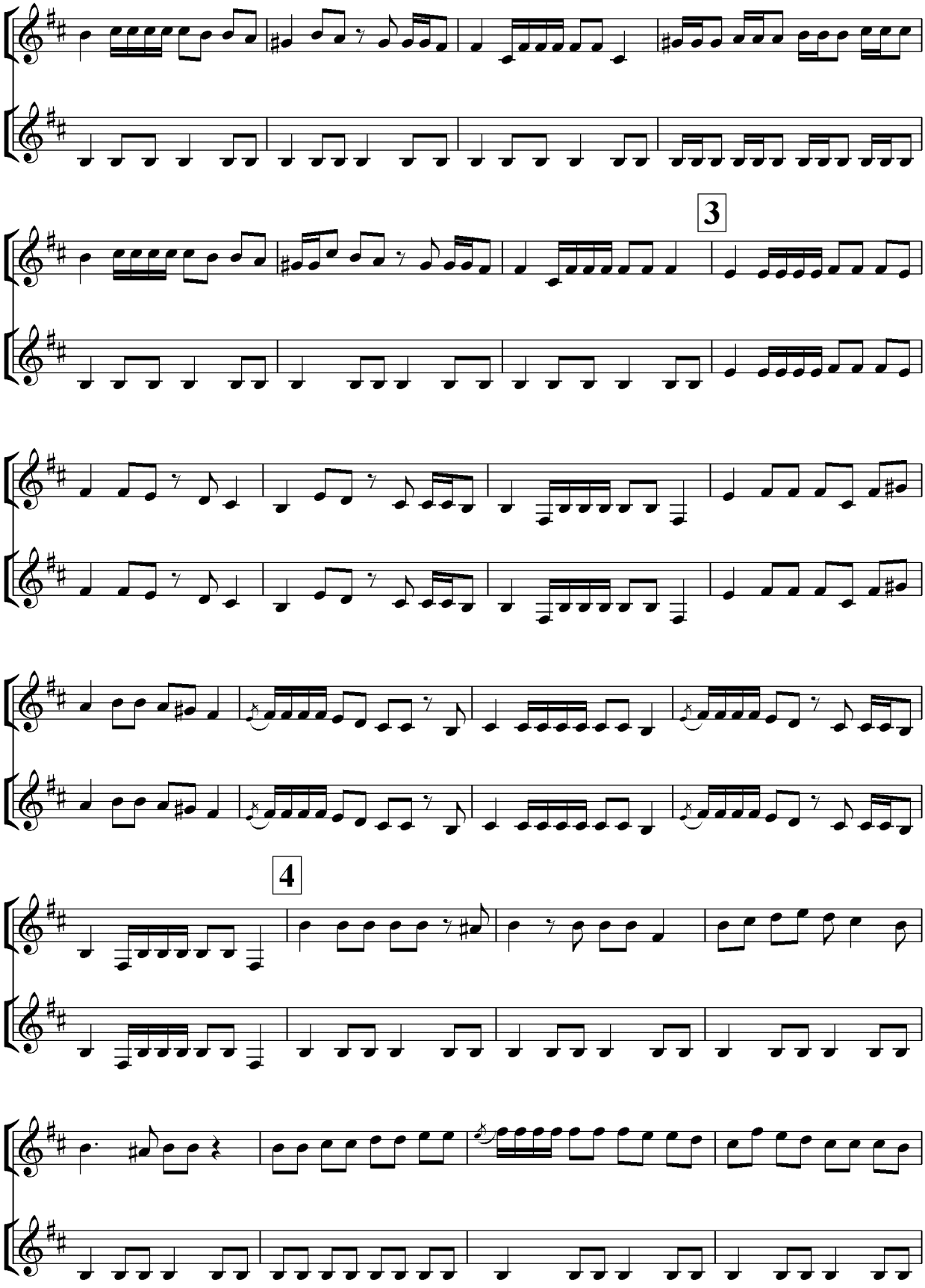
Musiqa dunyosida ansambl ijrochiligi bu–jamoaviy ijrodir. Uning siri –asrori jamoaning har bir sozandasidir. Ular uyg‘unligida esa dunyo go‘zalligi mavj urishi muqarrar.

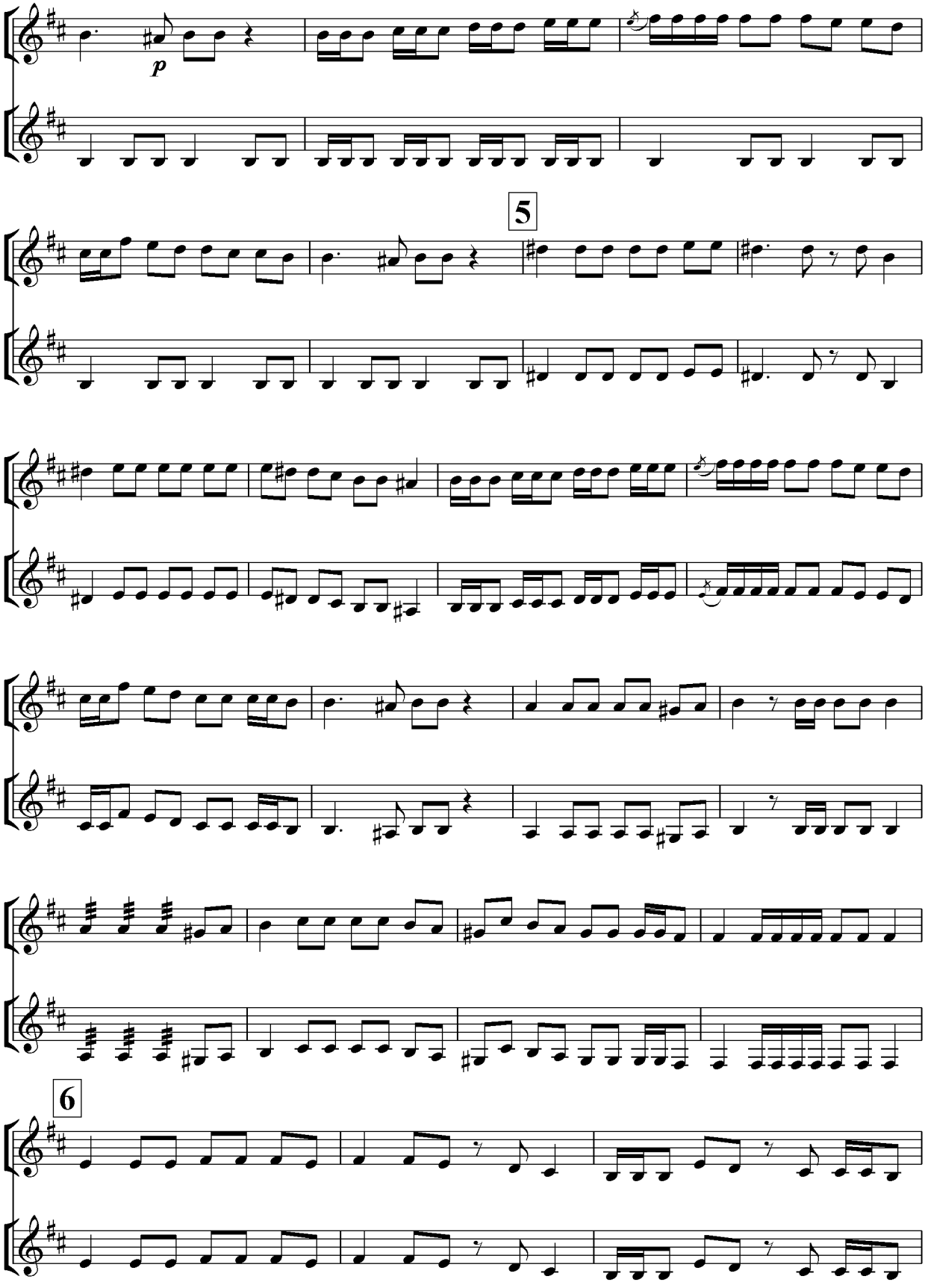
NASRI SEGOH

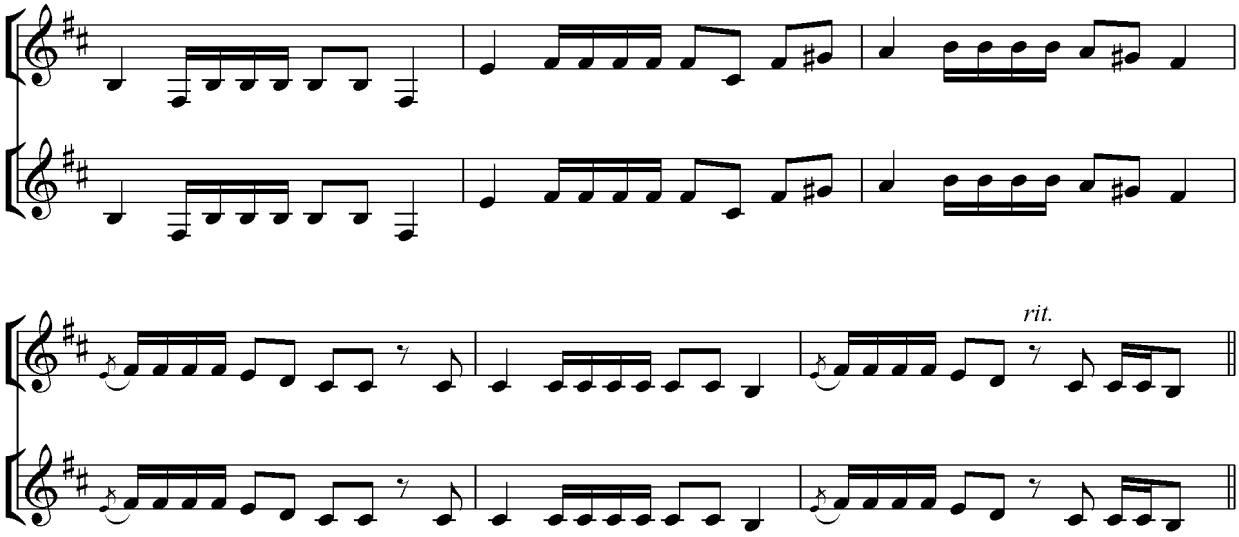
O'zbek mumtoz musiqasi



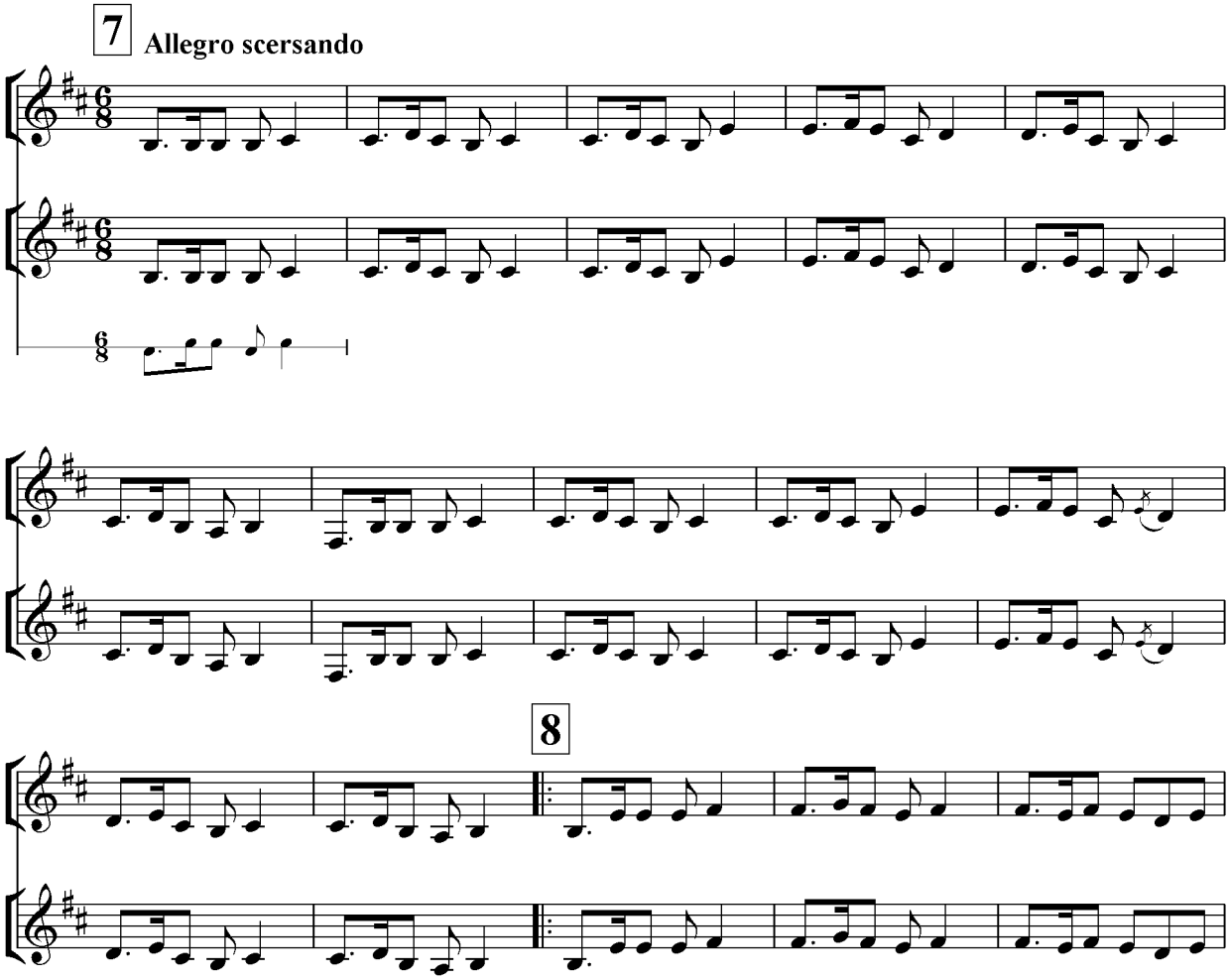

2

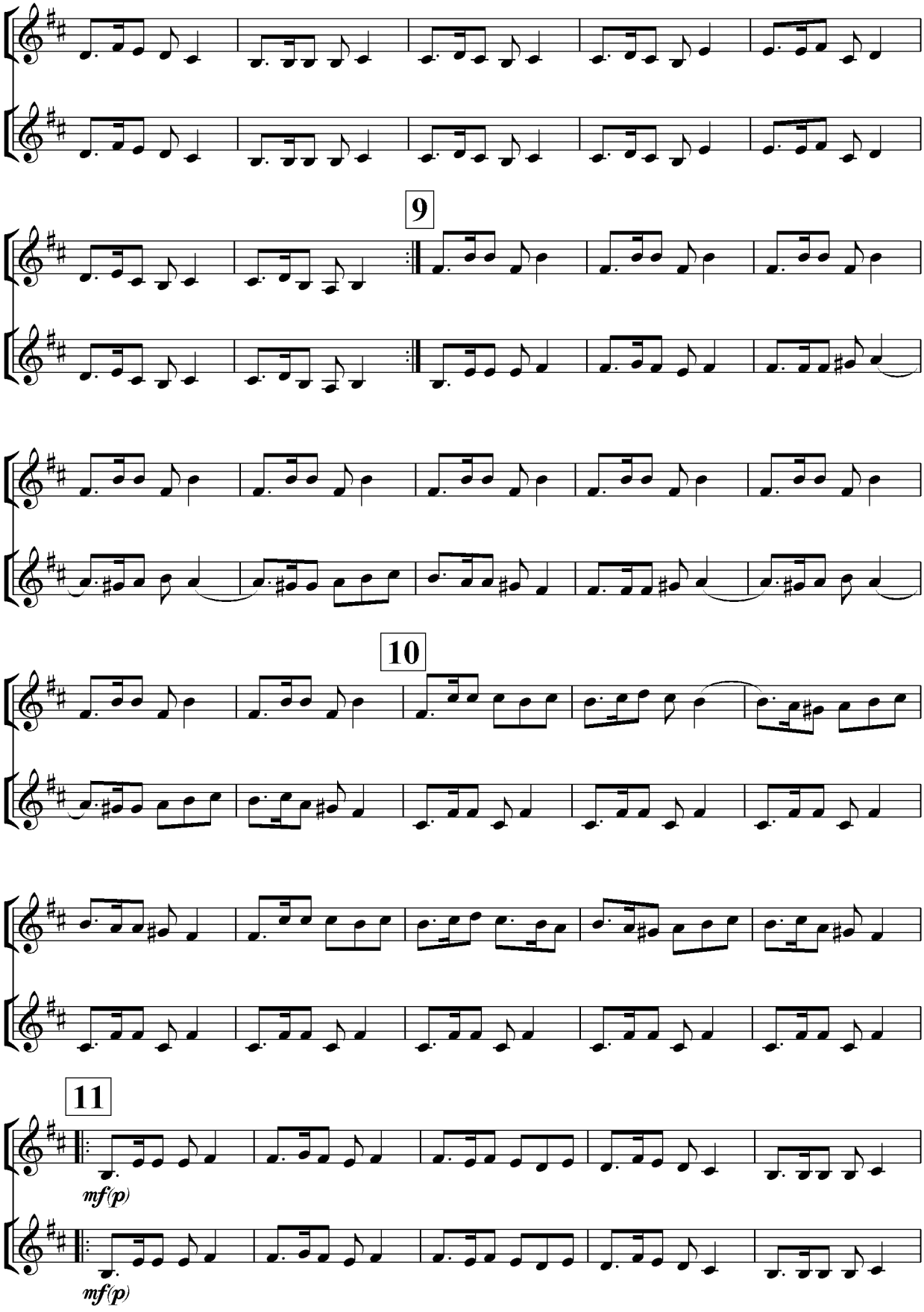

3
4

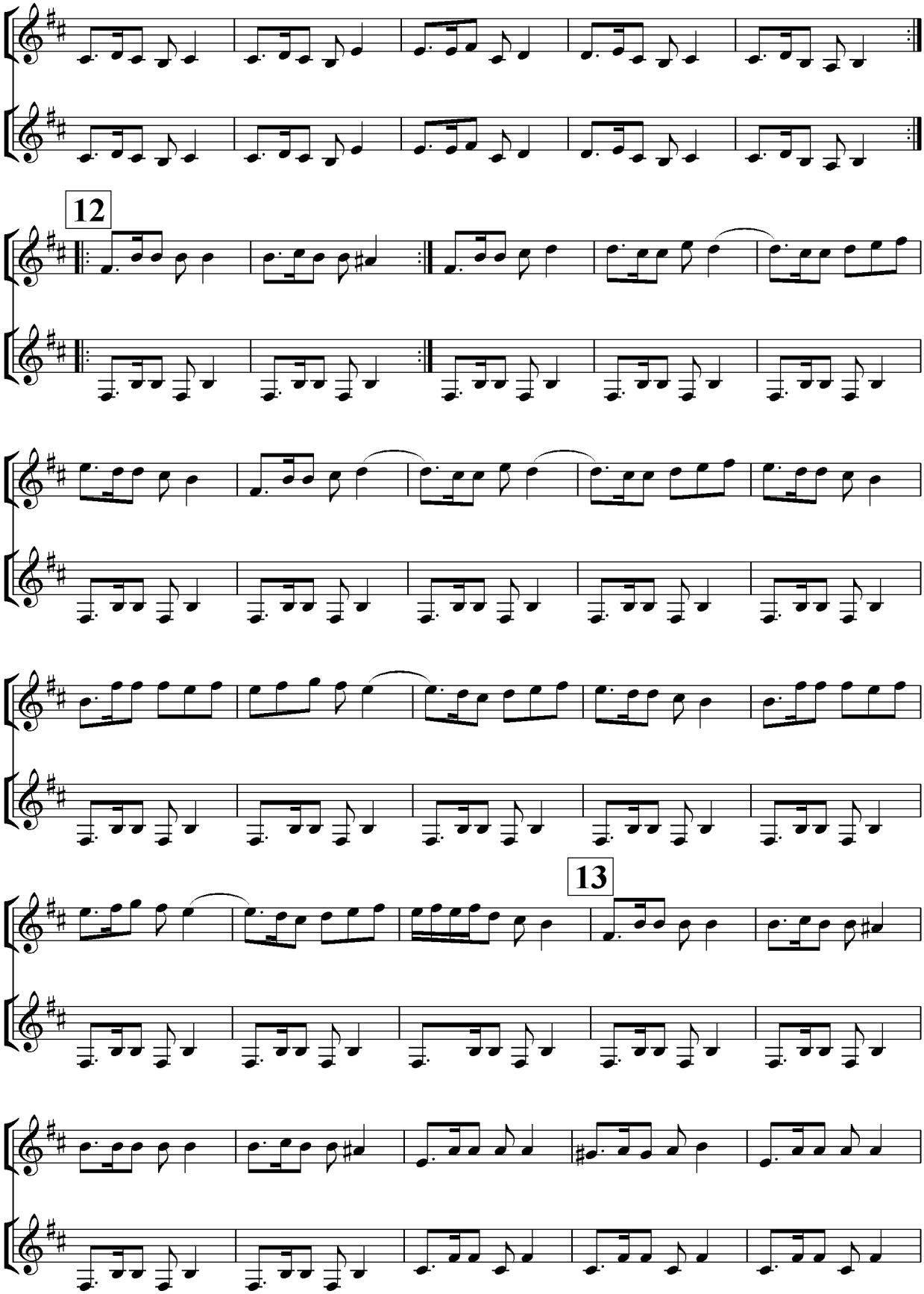

p
5
6

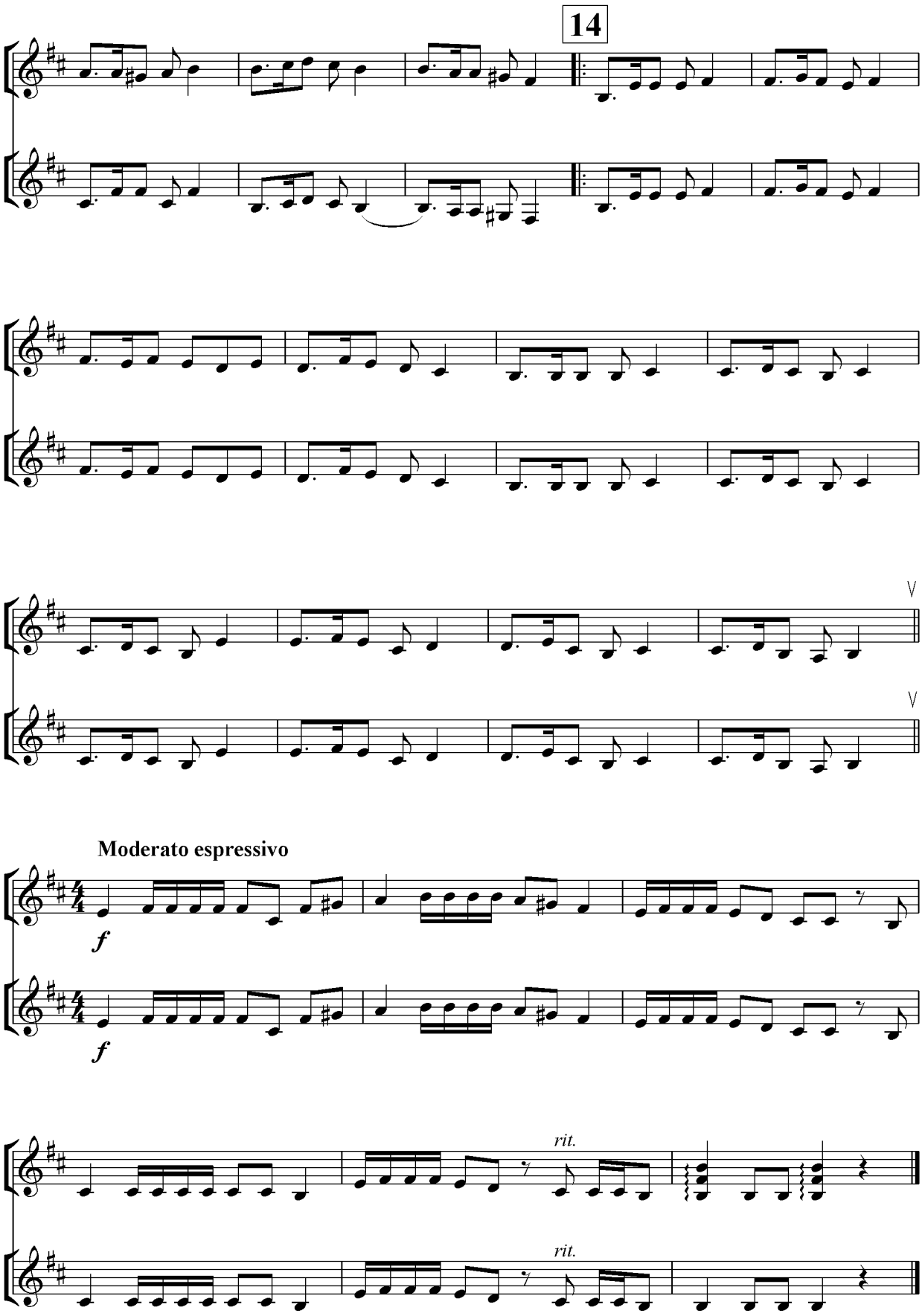


UFORI NASRI SEGOH

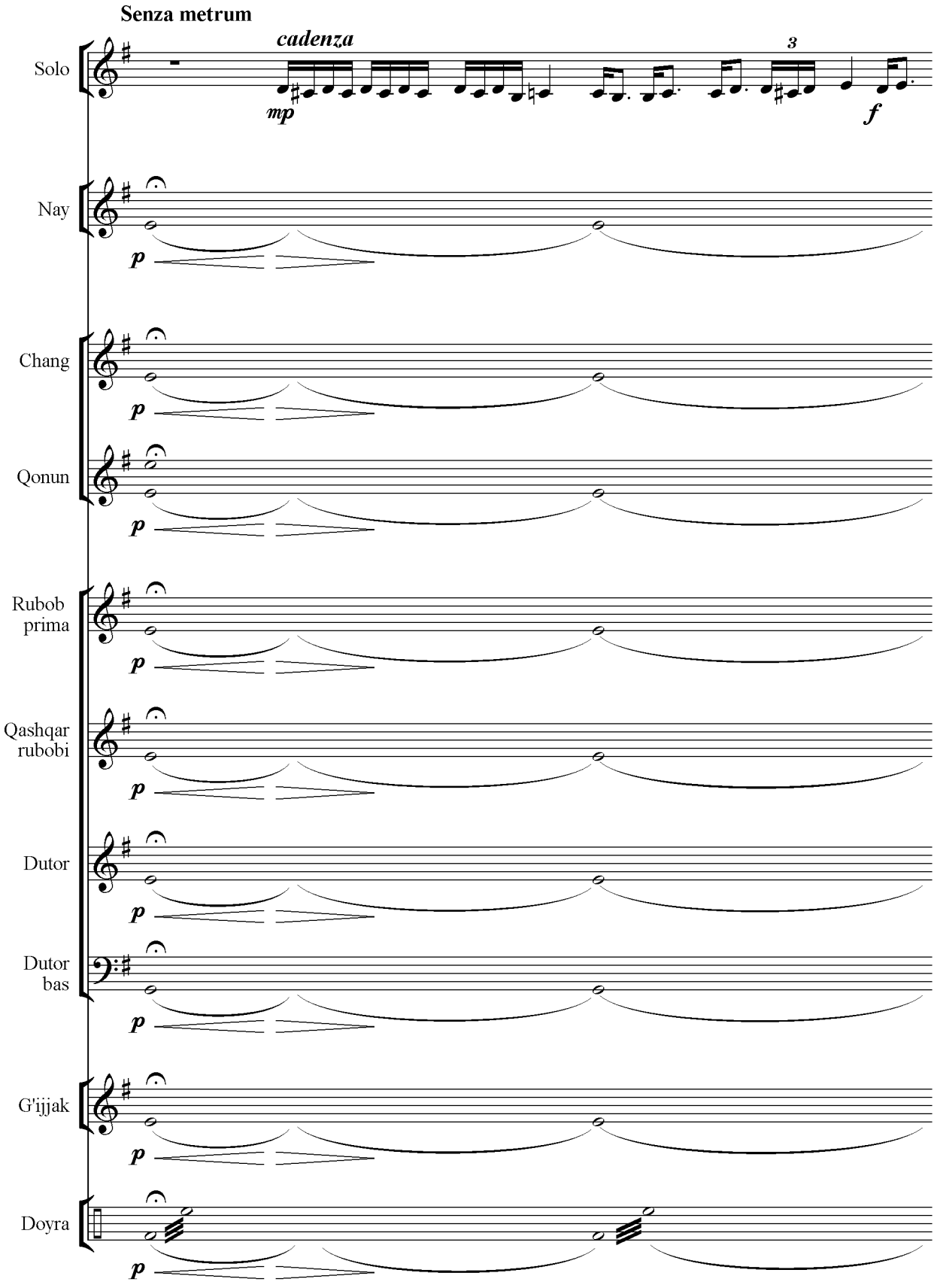


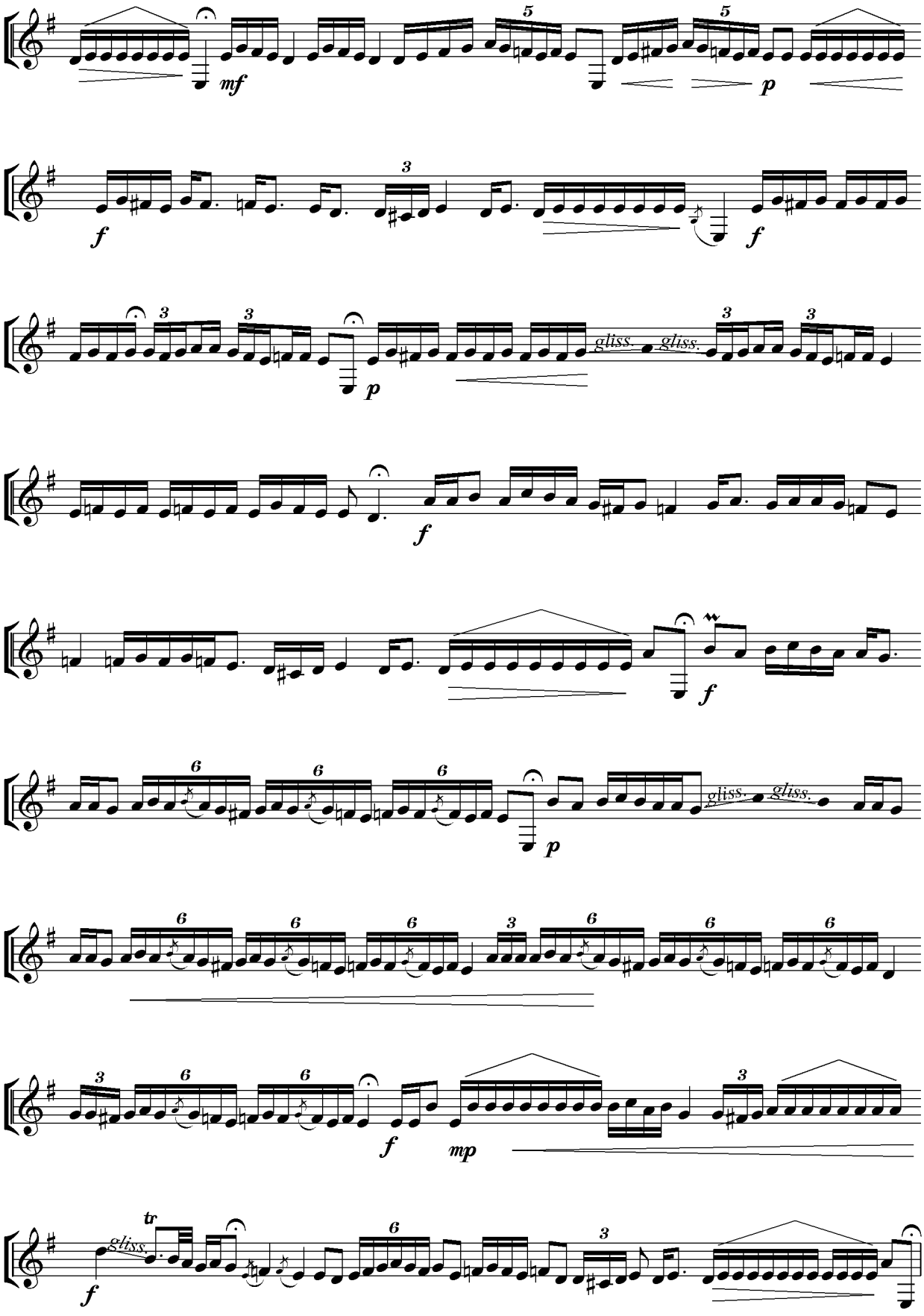

9
10
11
mf(p)
mf(p)

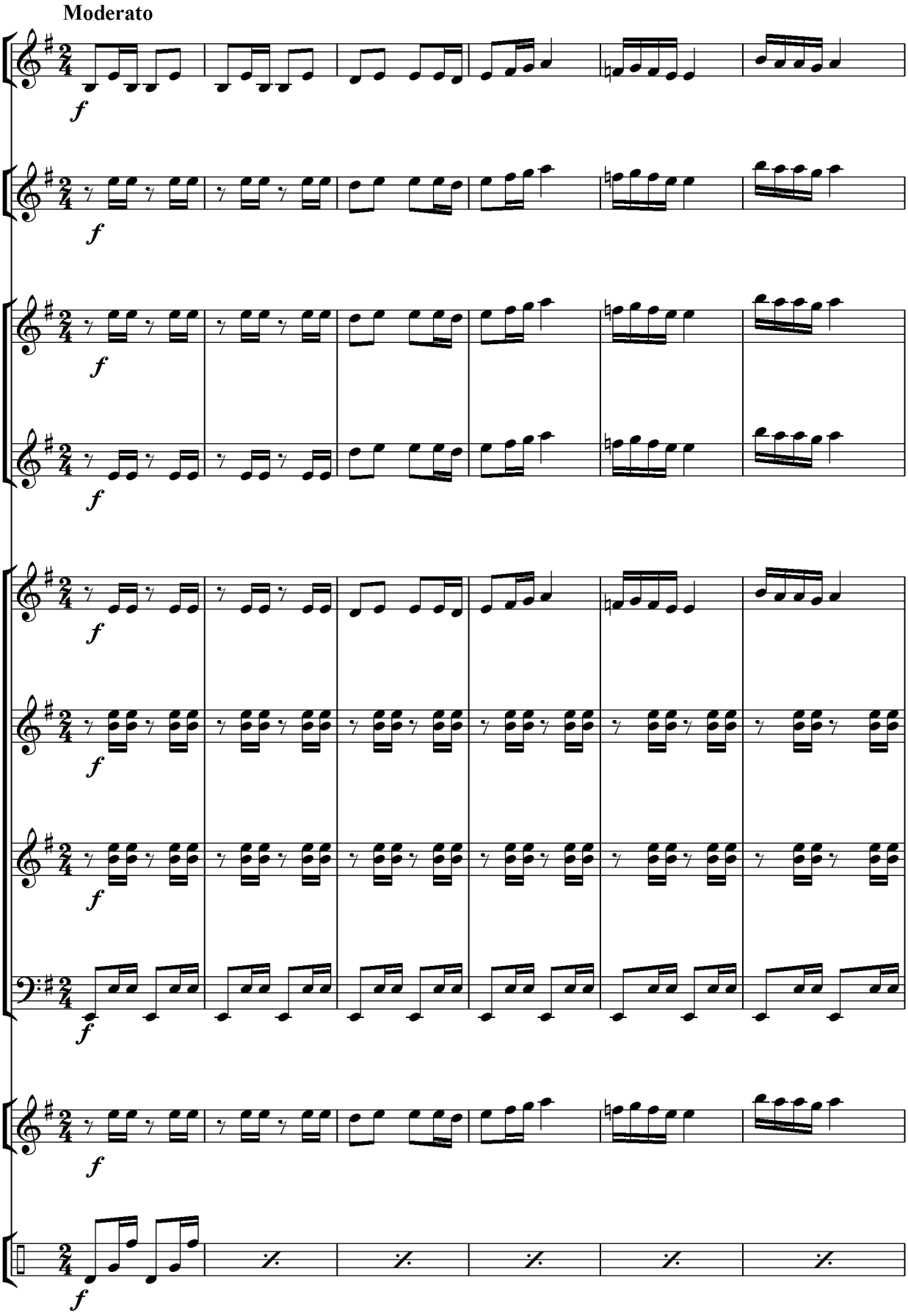

12
13

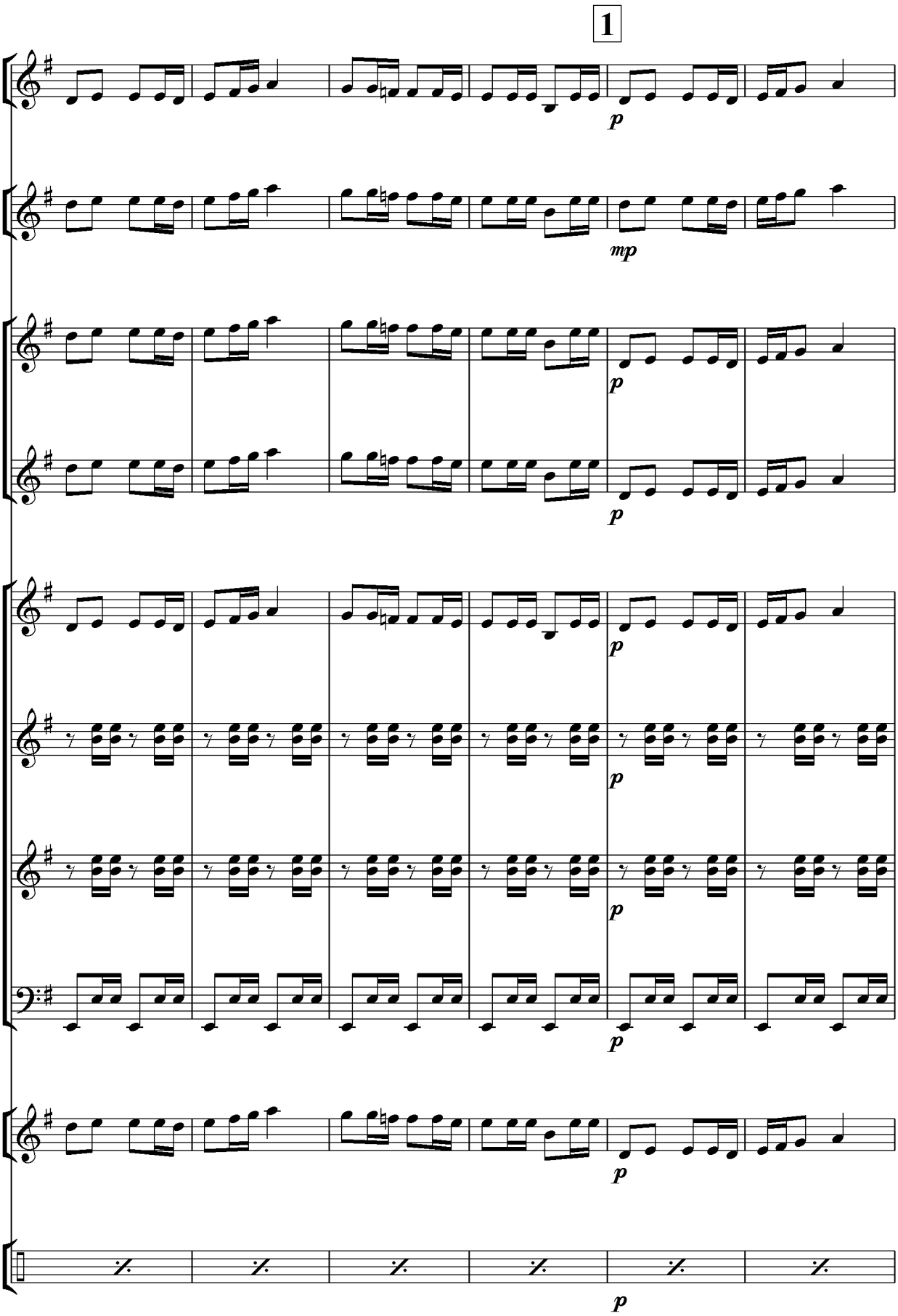

14
V
V
Moderato espressivo
f
f
rit.
rit.

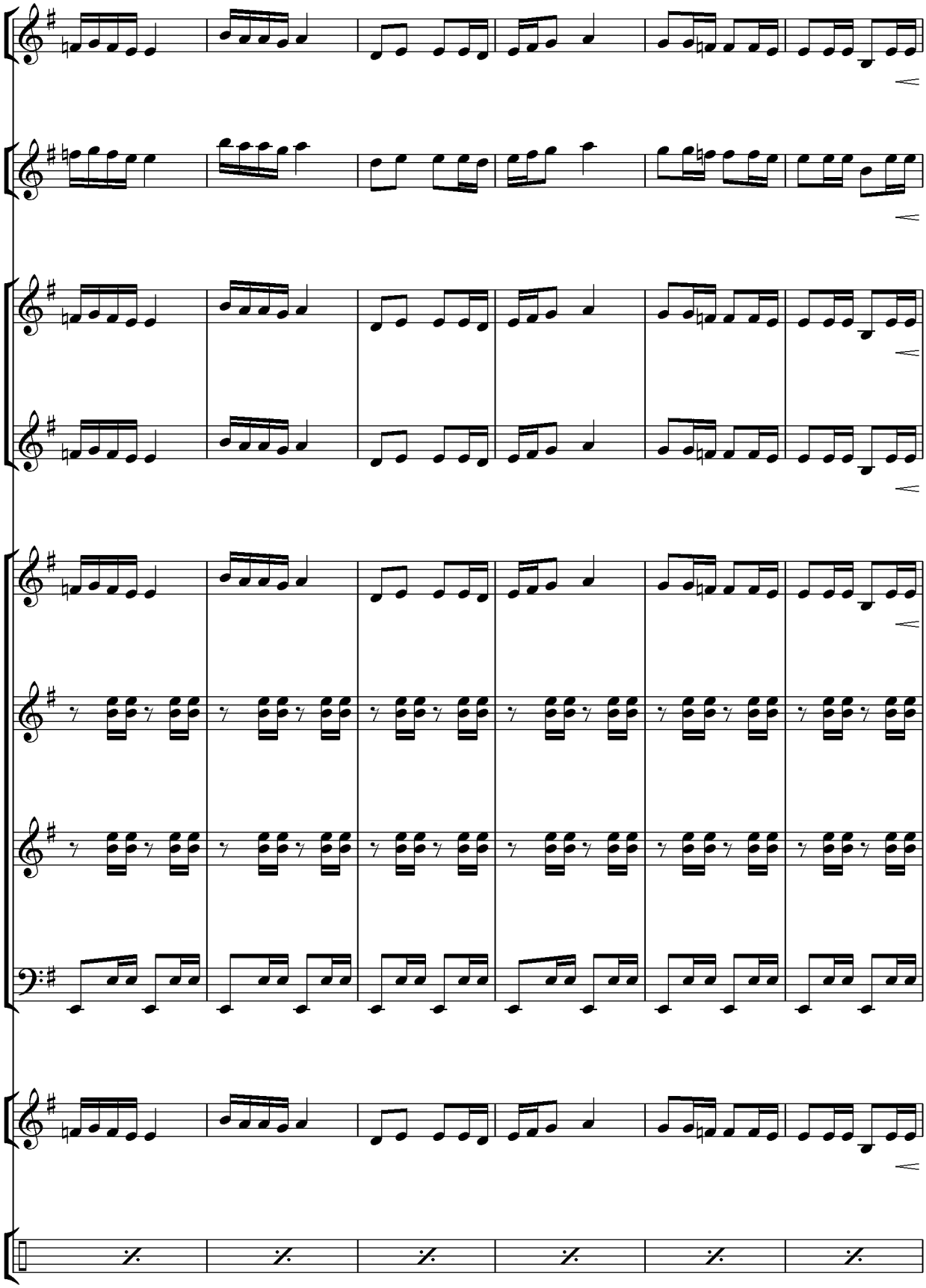
BUXORCHA MAVRIGI

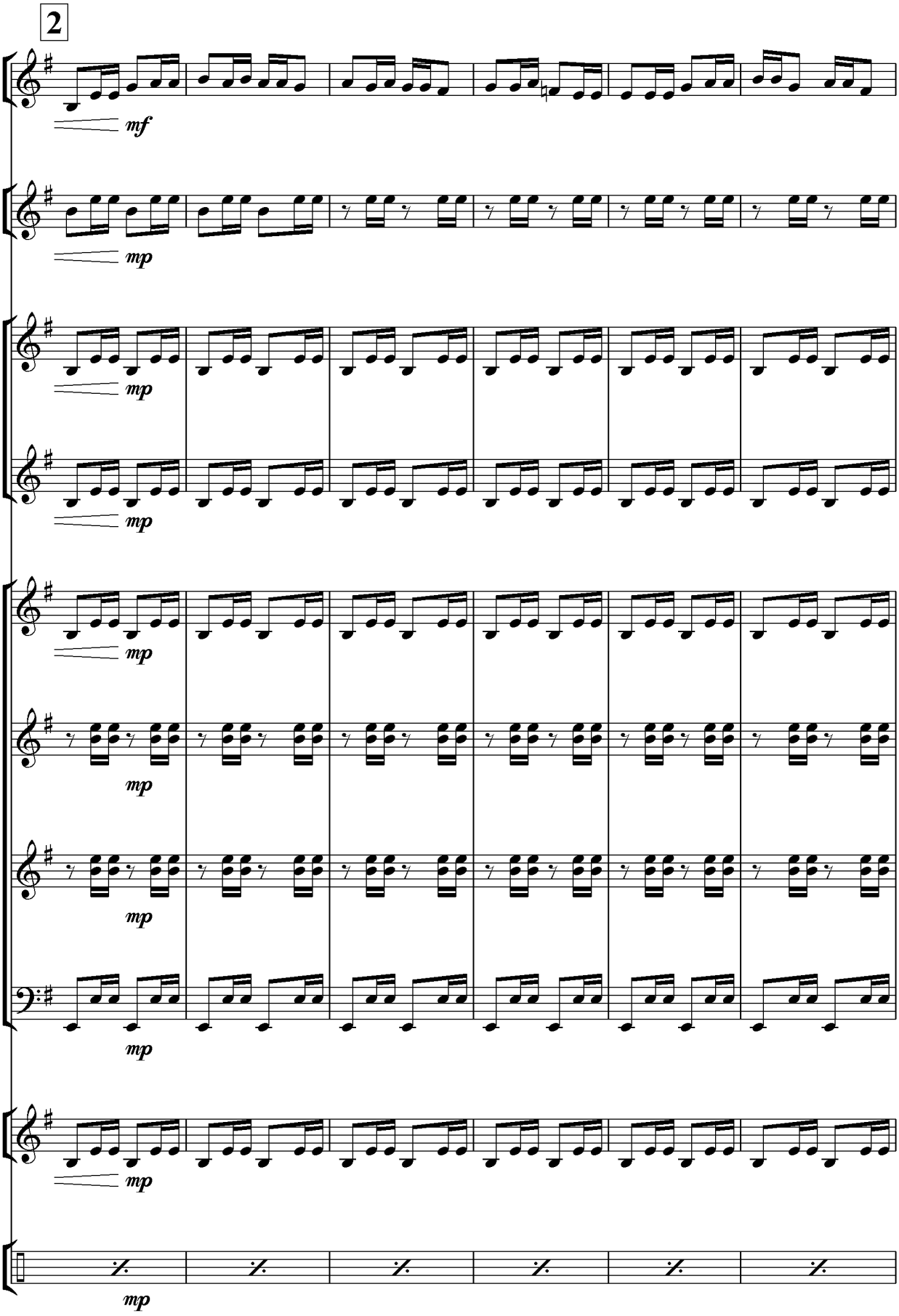


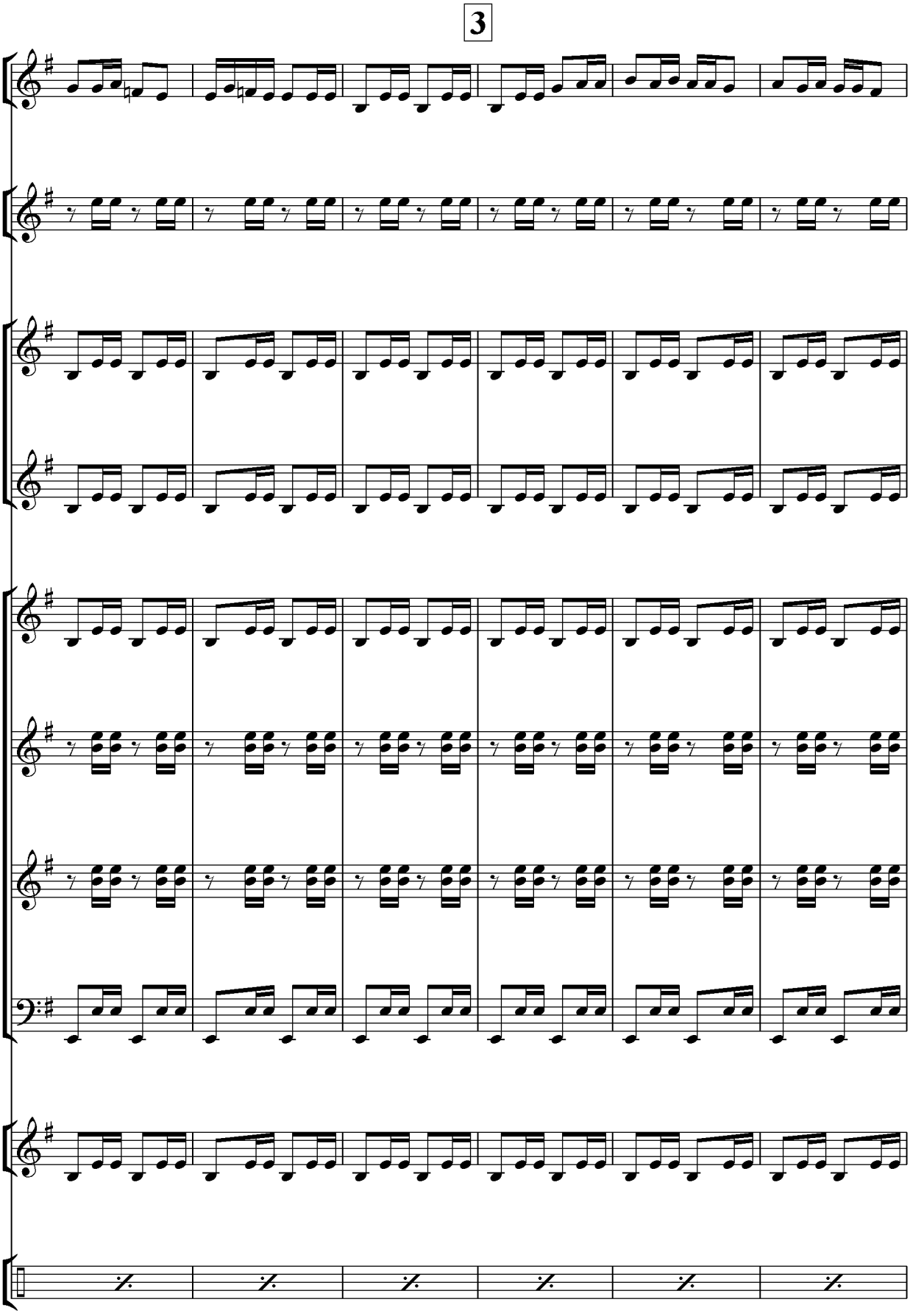

mf
p
f
f
p
gliss.
gliss.
f
f
p
gliss.
gliss.
f
mp
tr
gliss.
f

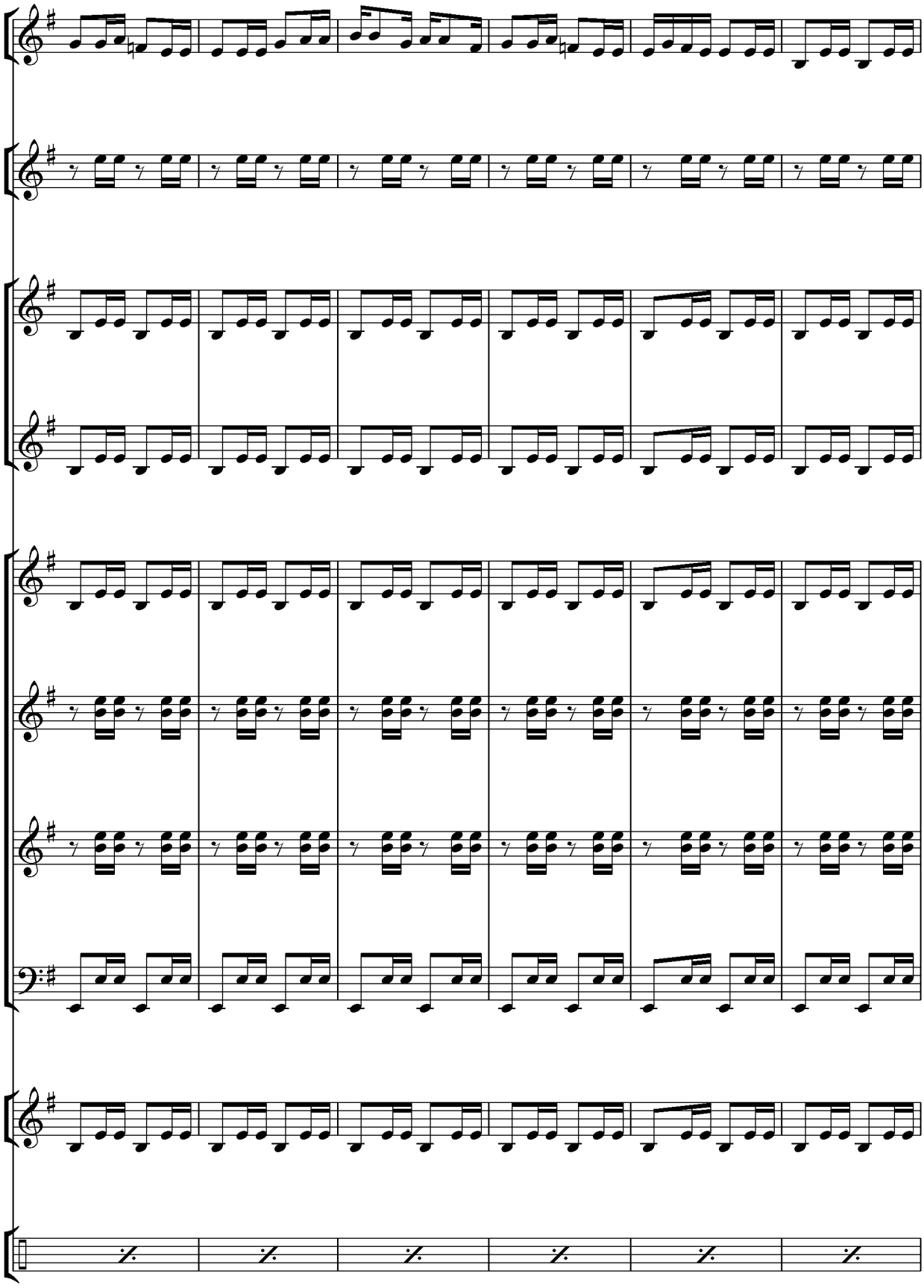

Moderato
f

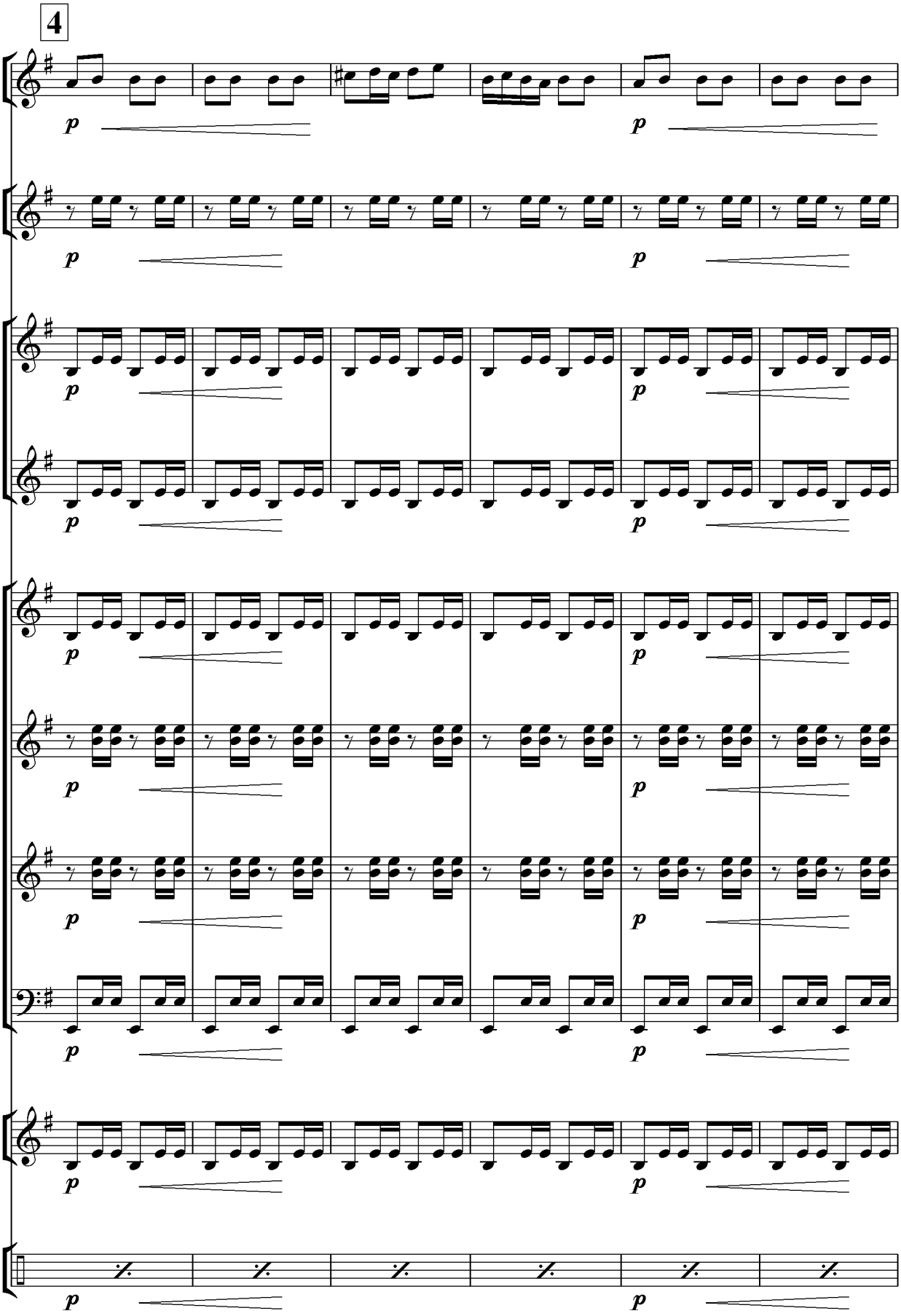

1
p
mp
p
p
p
p
p
p

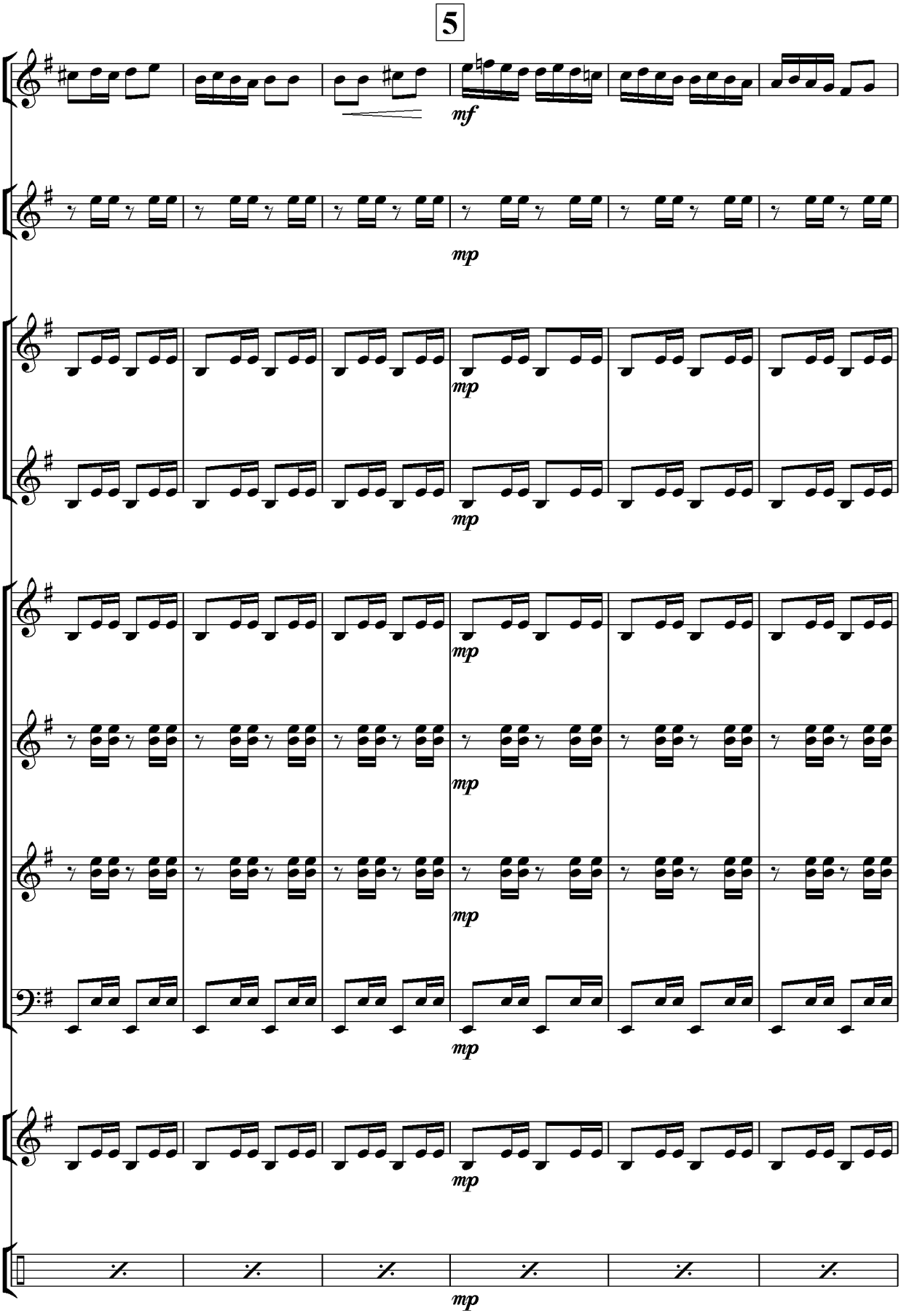


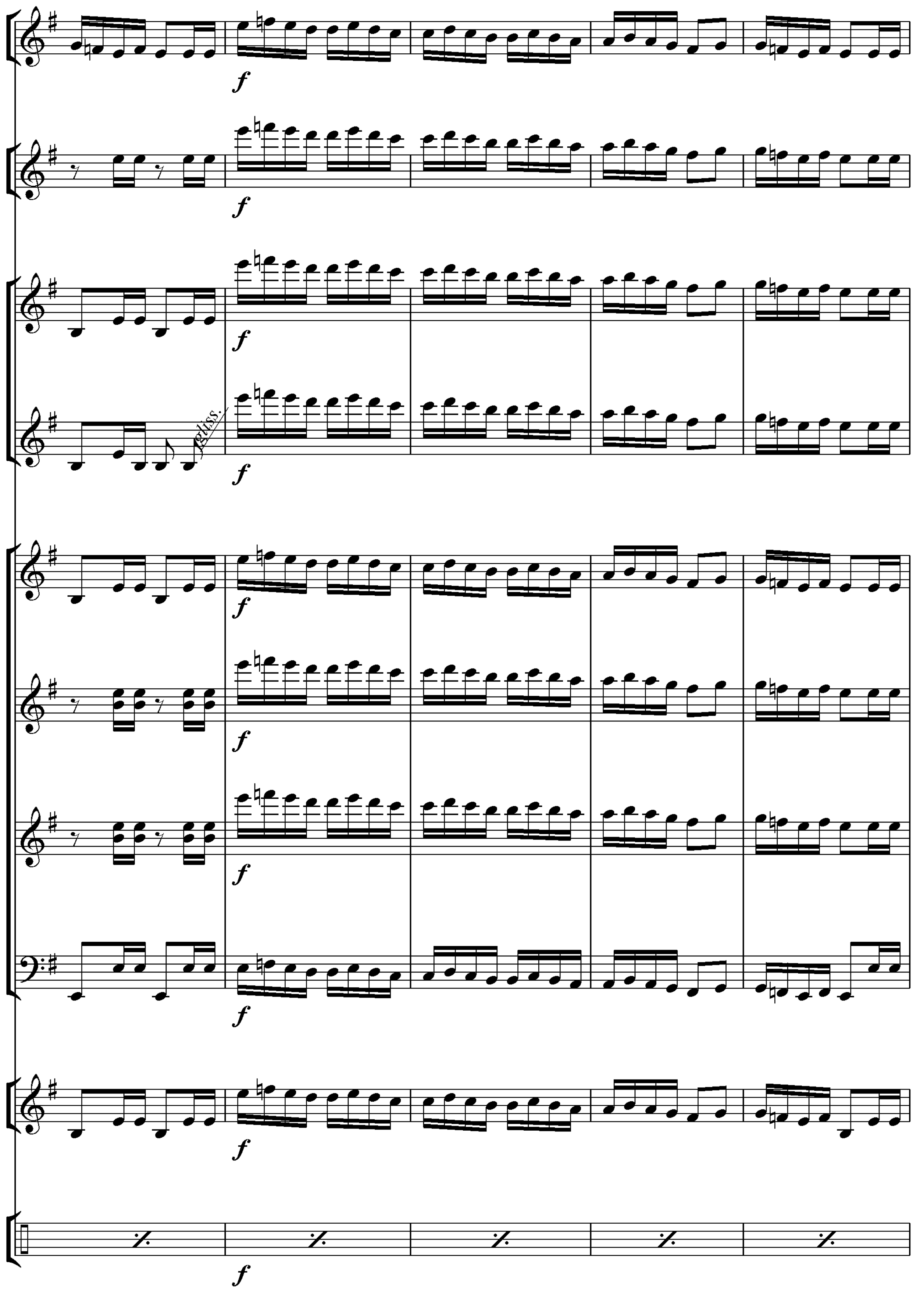

2
mf
mp
mp
mp
mp
mp
mp
mp
mp
mp

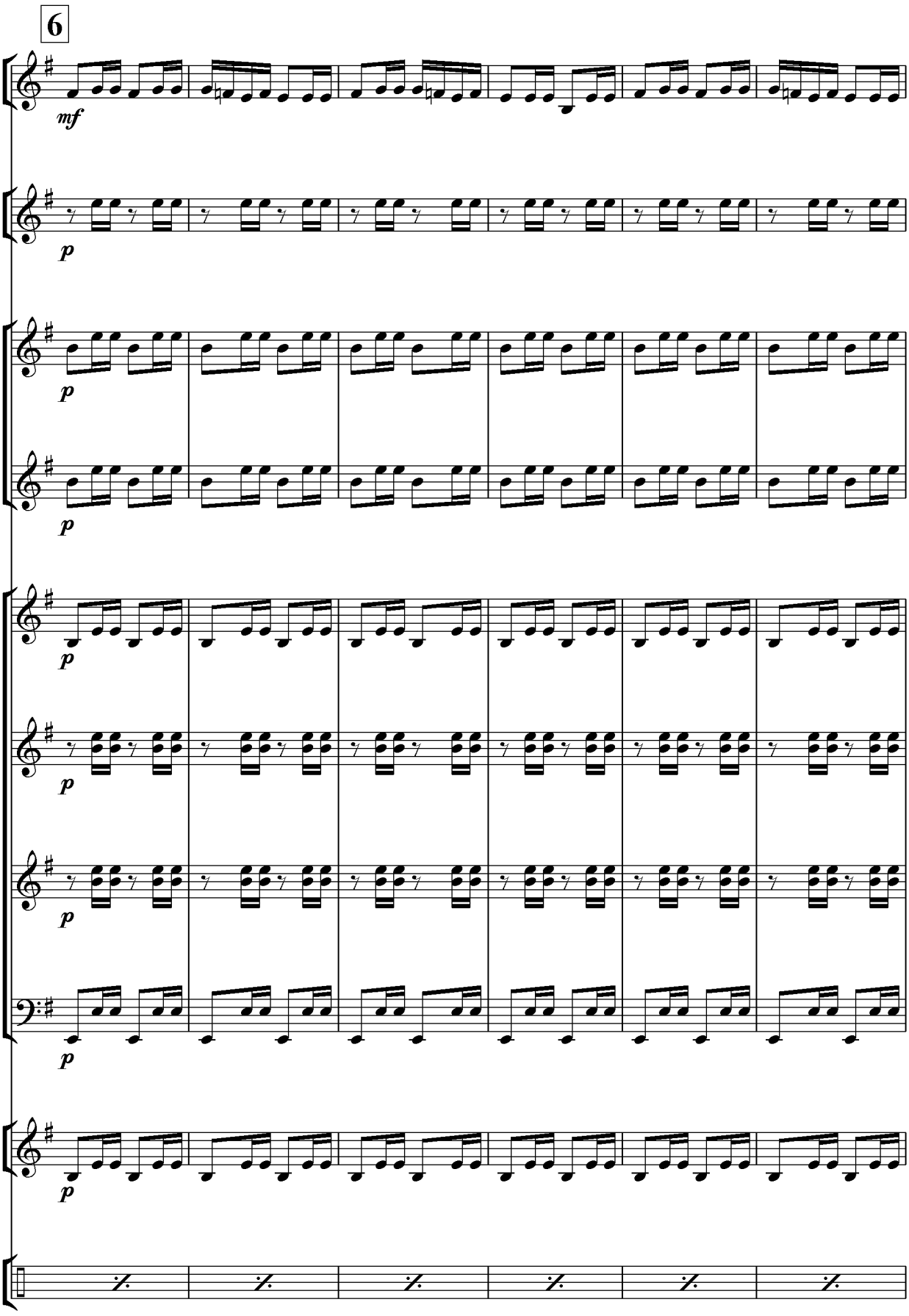

3

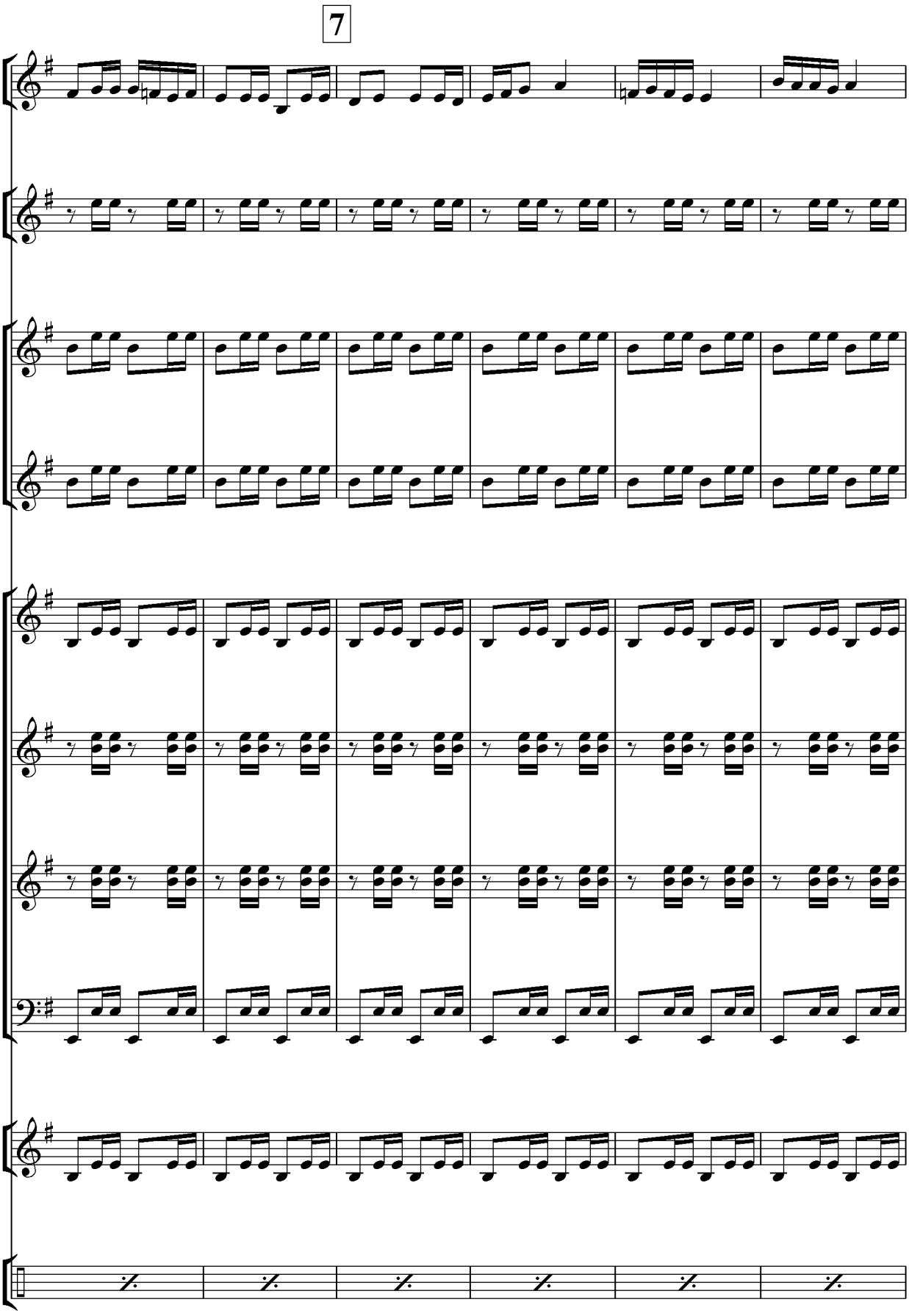


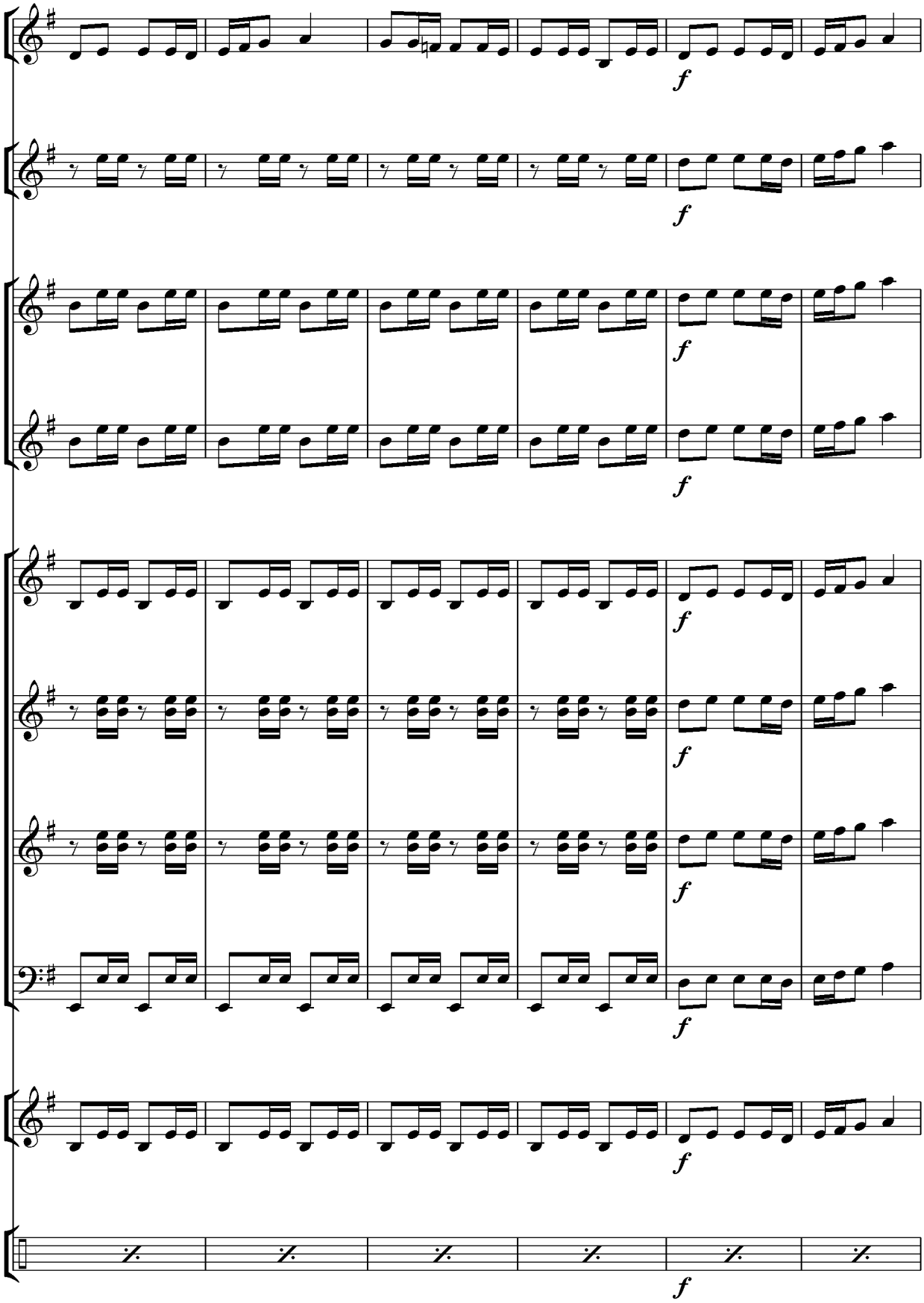

4
p
p

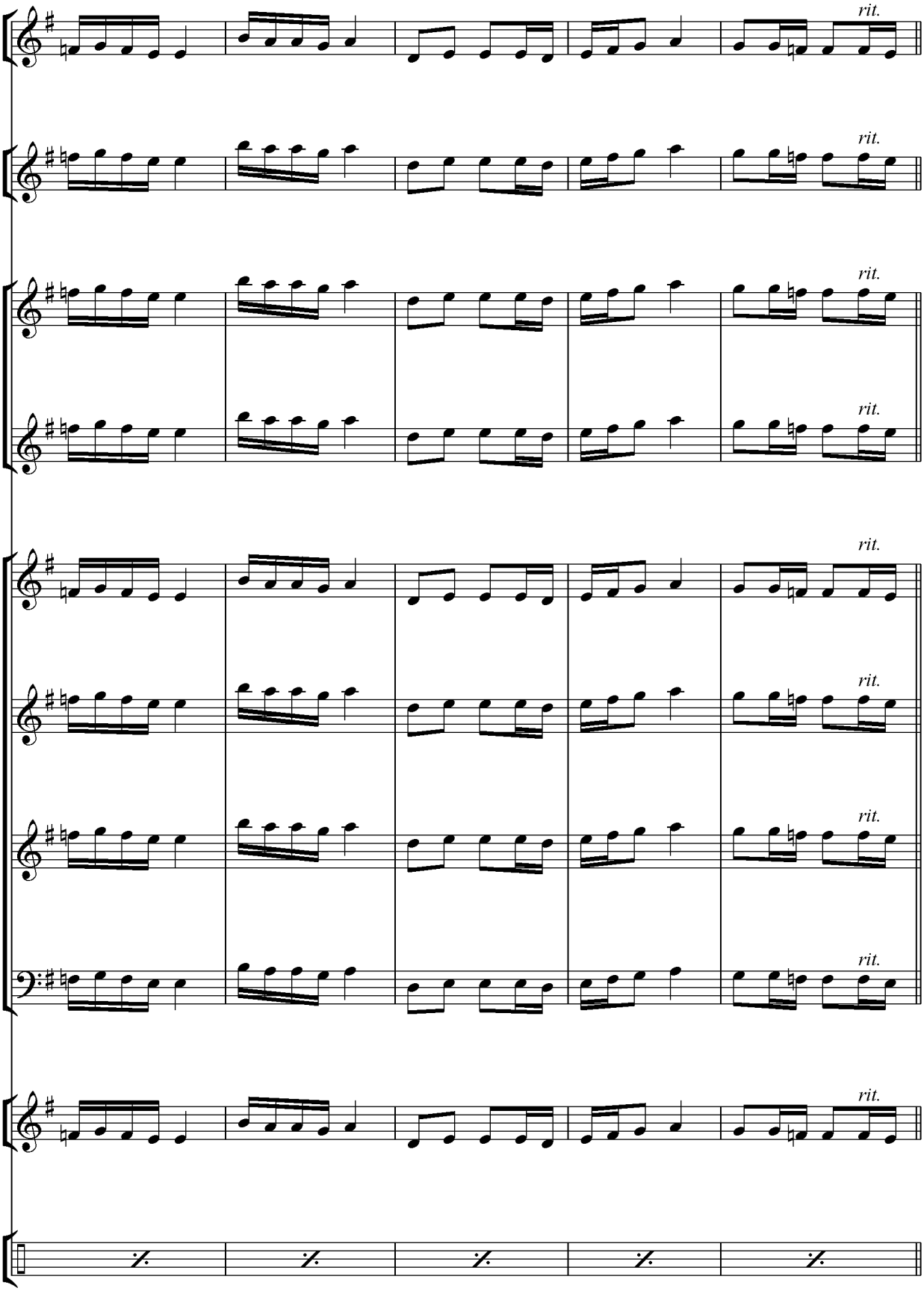

5
mf
mp
mp
mp
mp
mp
mp
mp

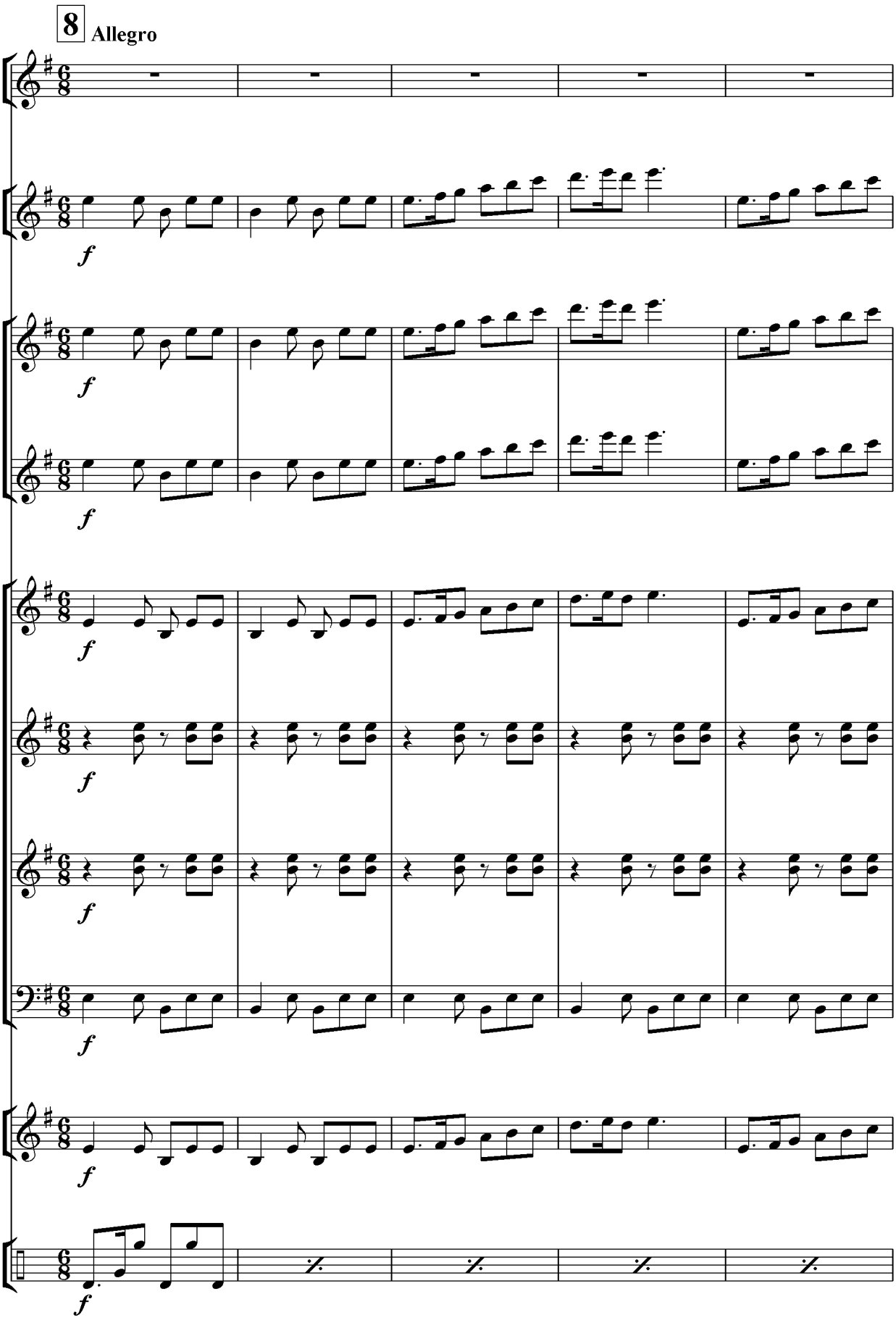

gliss.

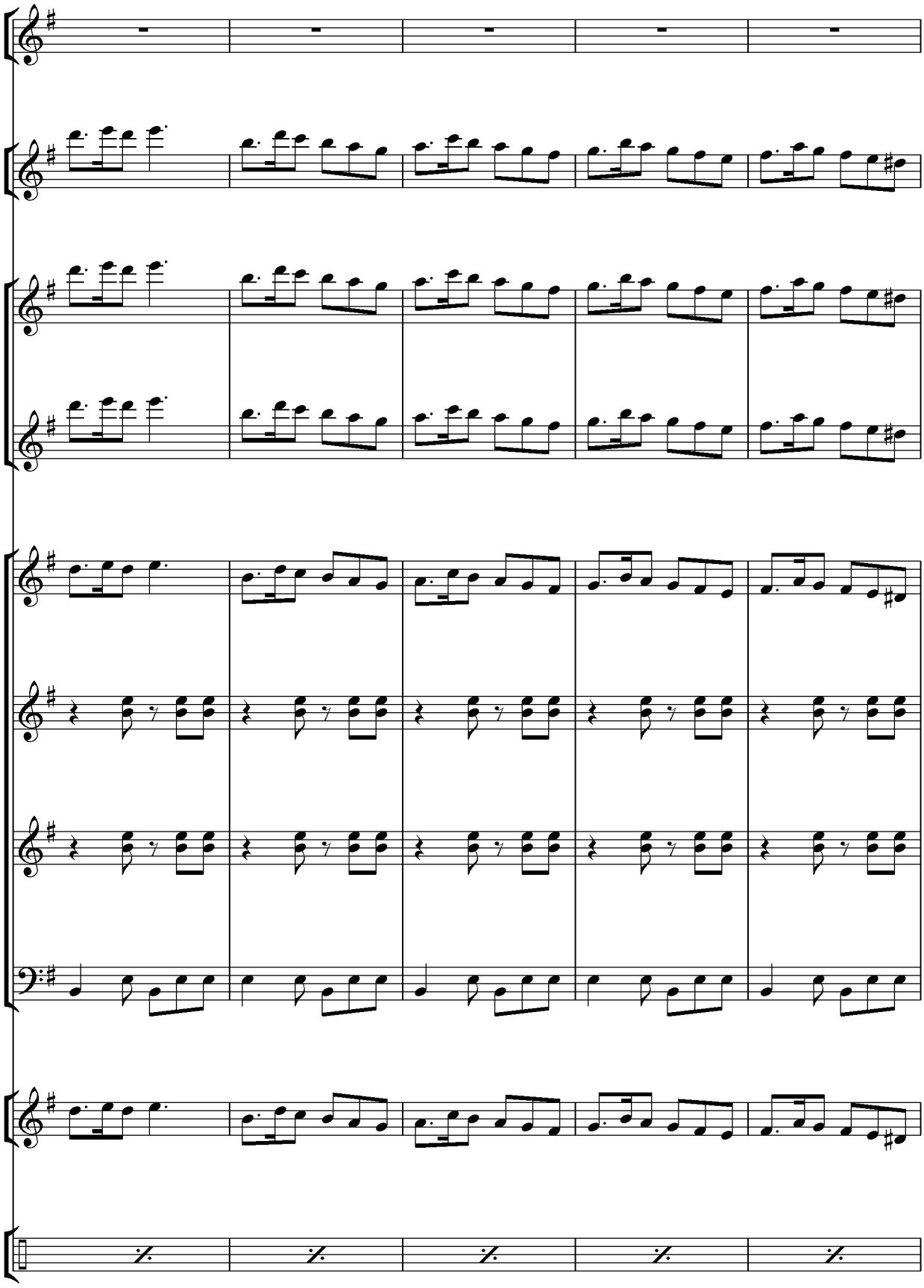

6
mf
p
p
p
p
p
p
p

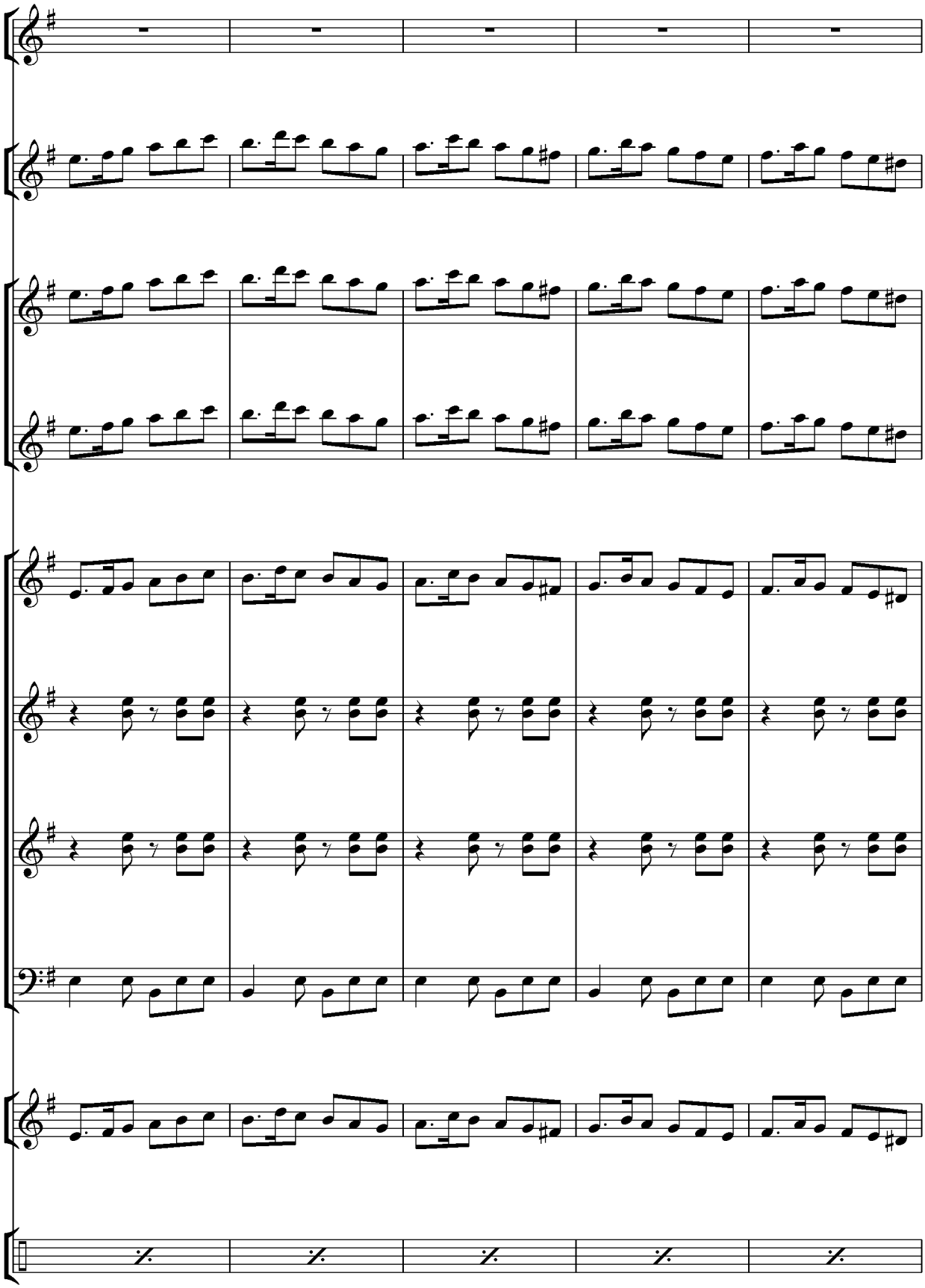

7

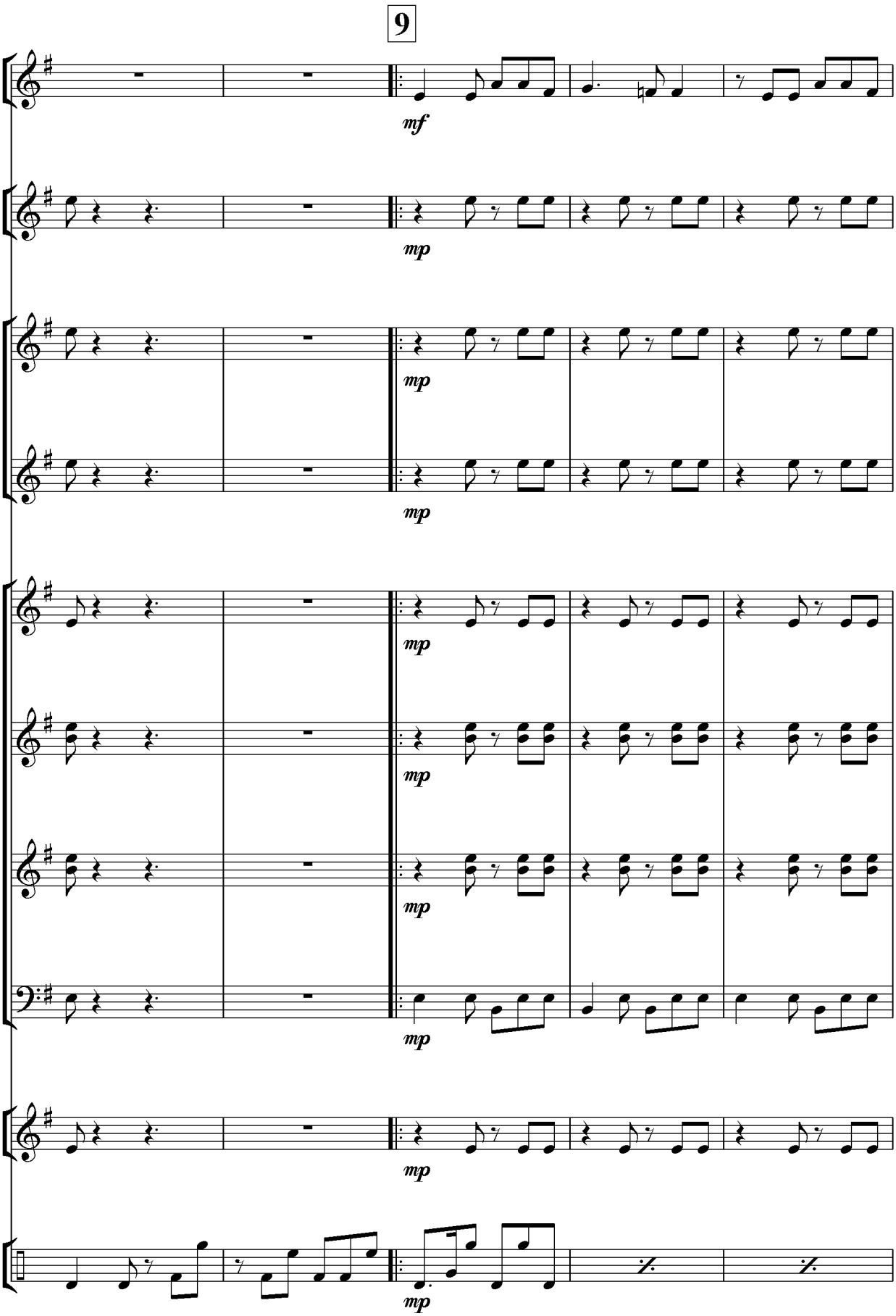

f
f
f
f
f
f
f

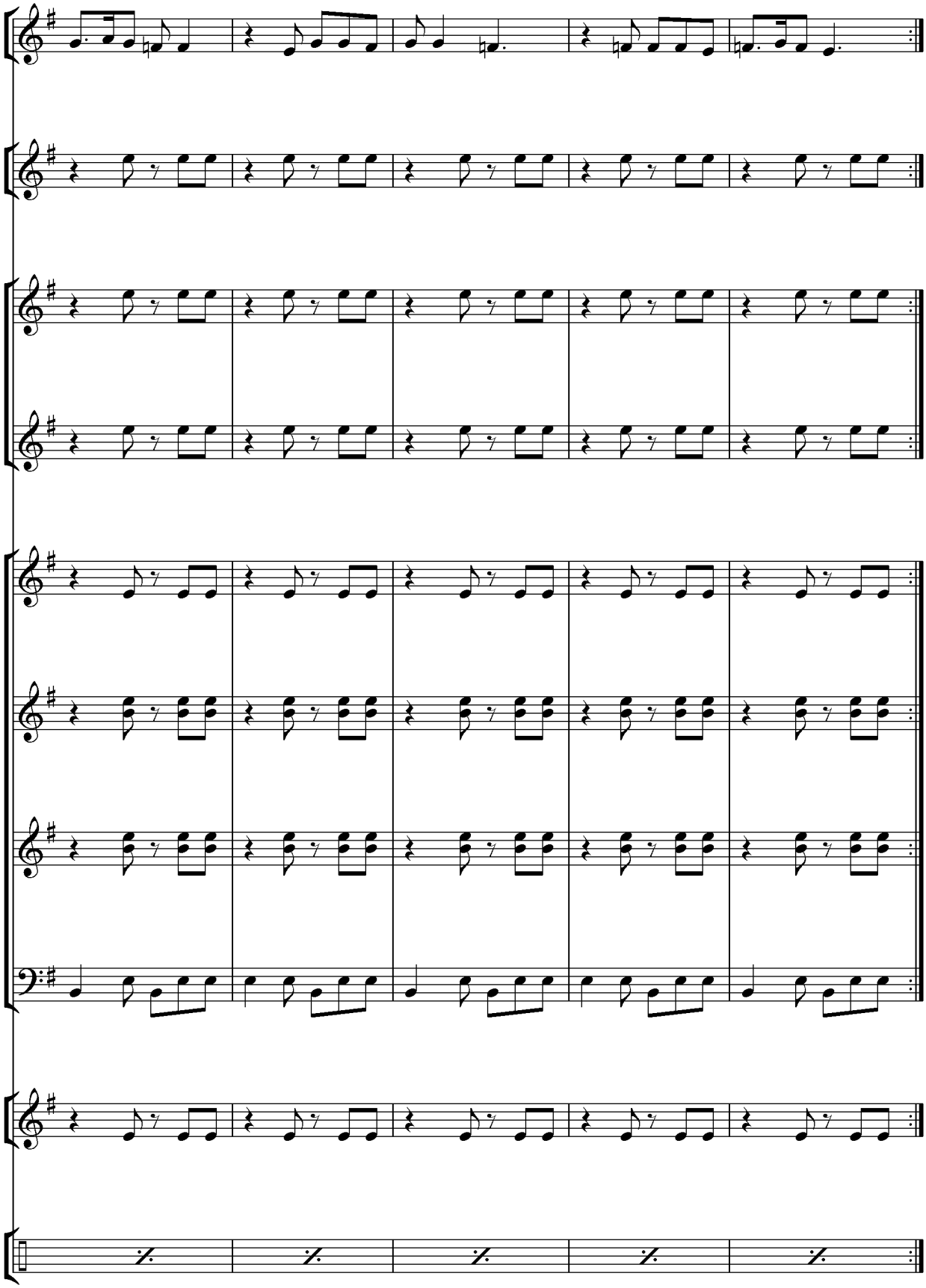

rit.
rit.
rit.
rit.
rit.
rit.
rit.
rit.
rit.

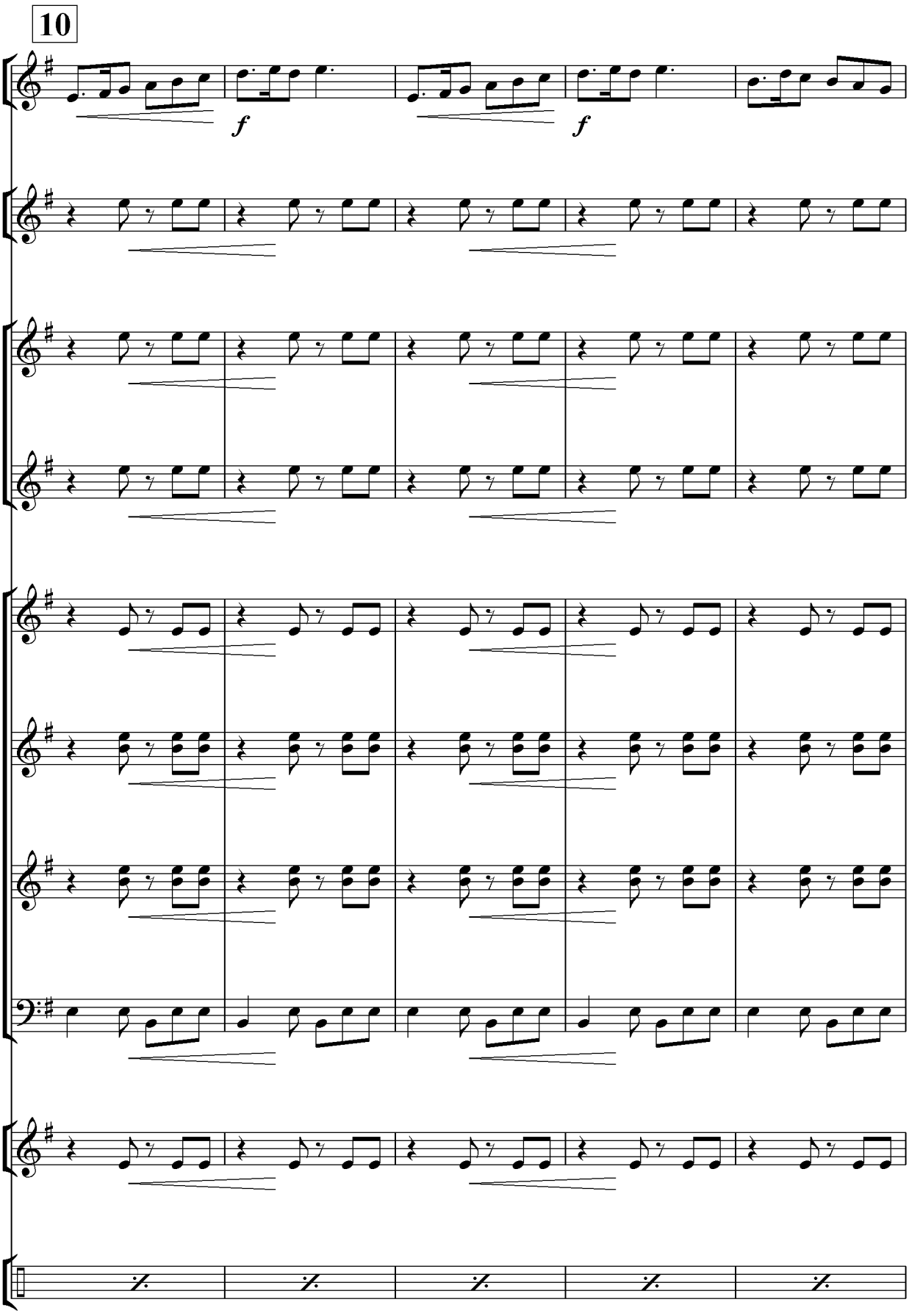

8
Allegro
f

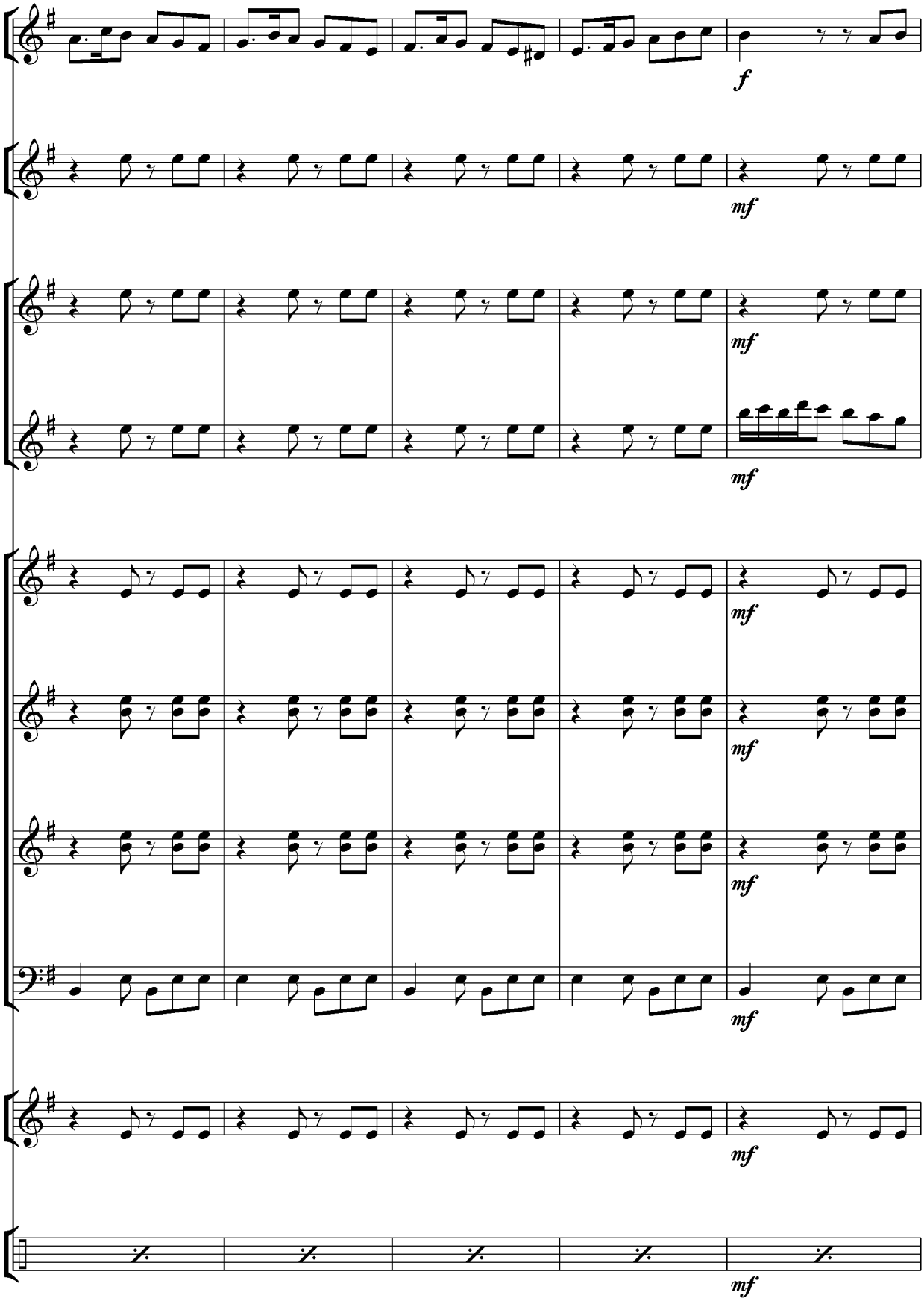


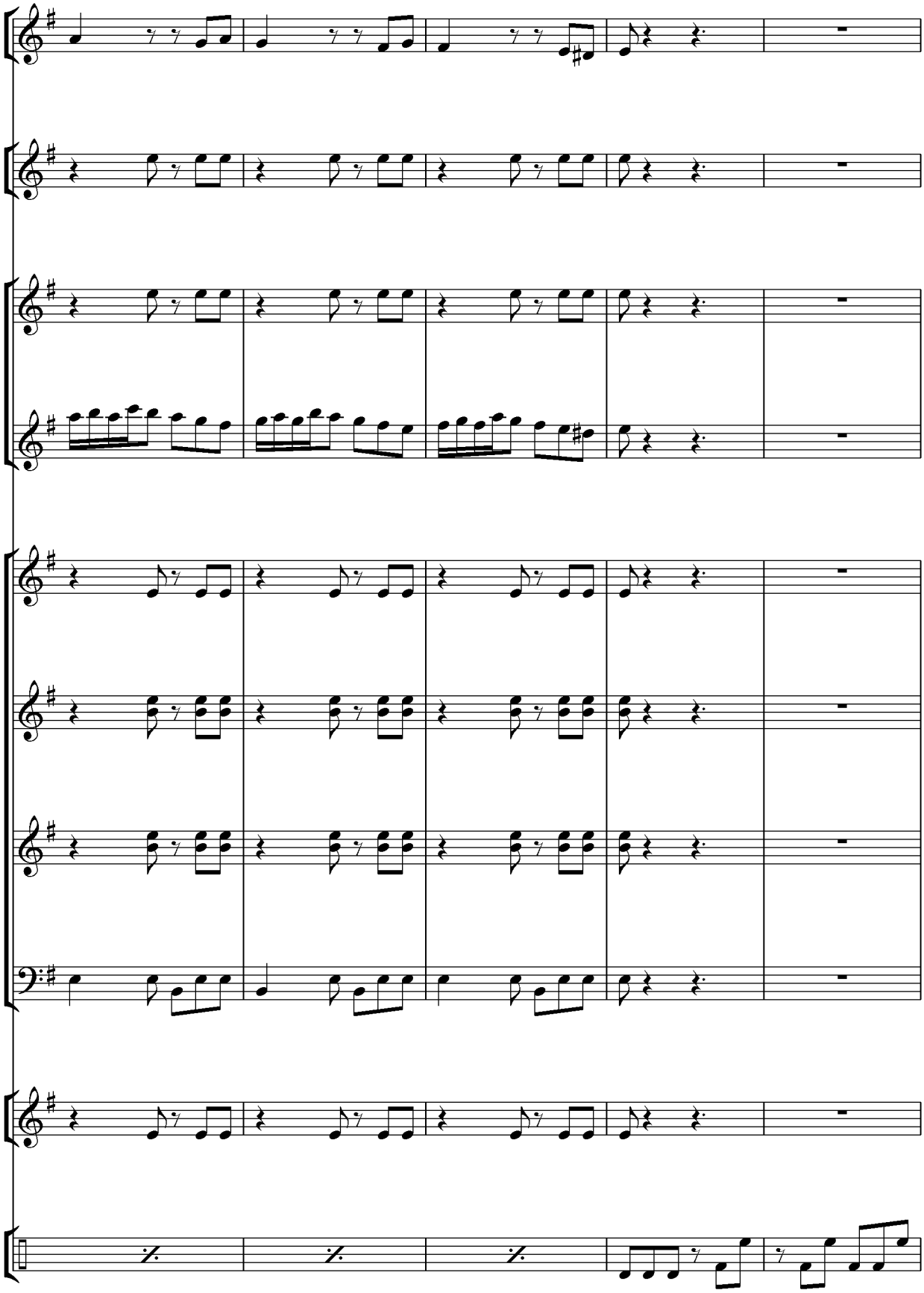


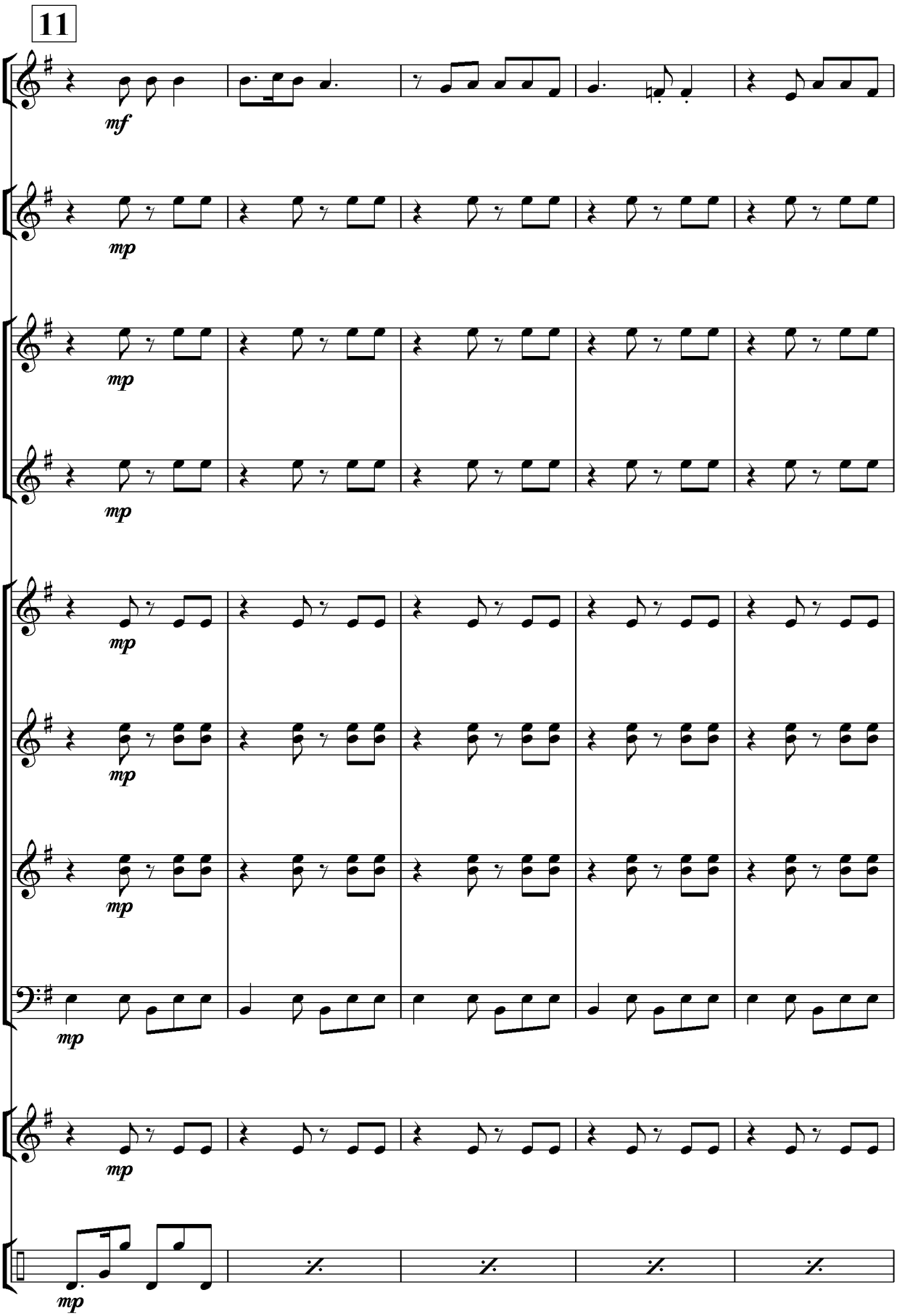

9
mf
mp
mp
mp
mp
mp
mp
mp

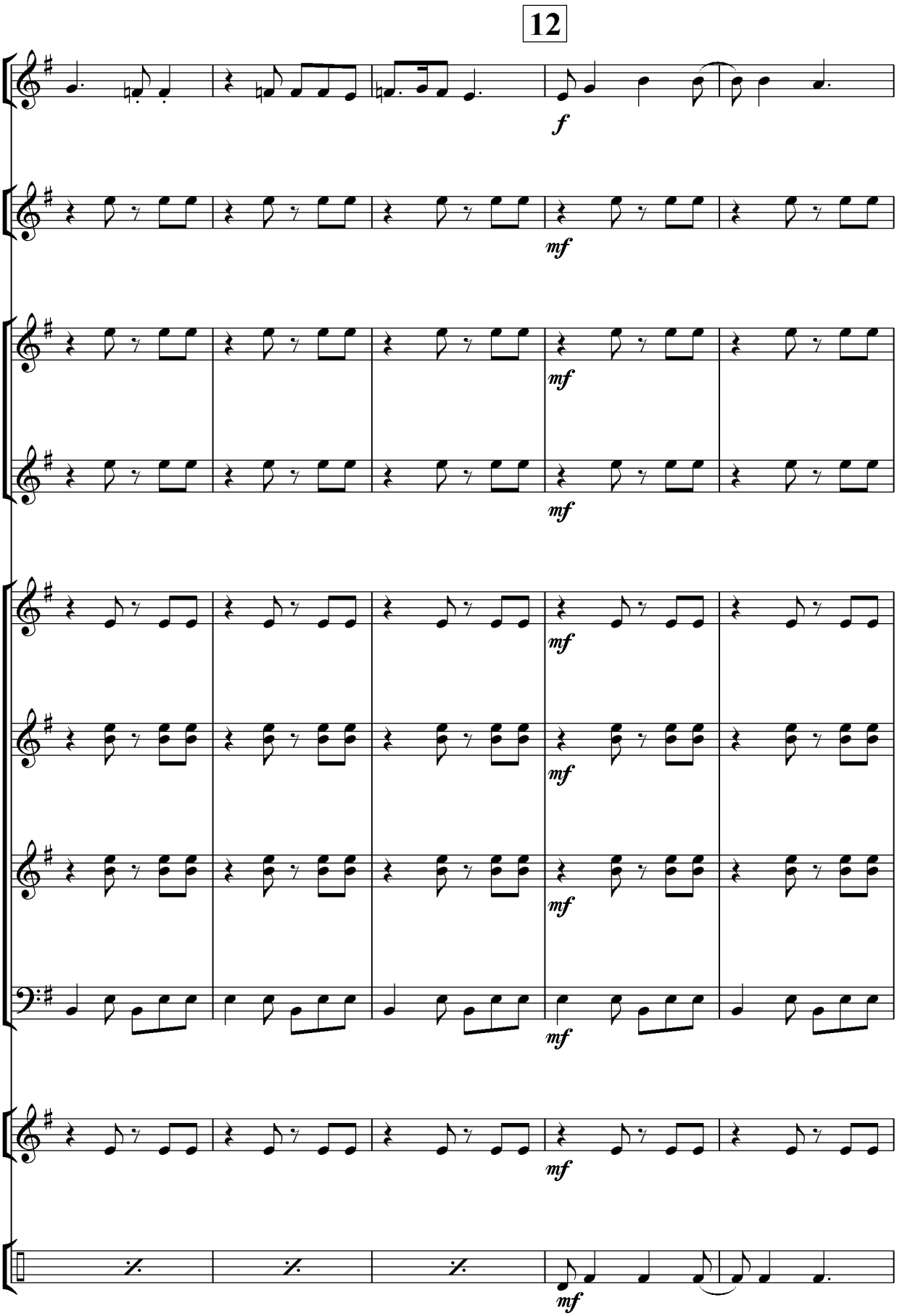


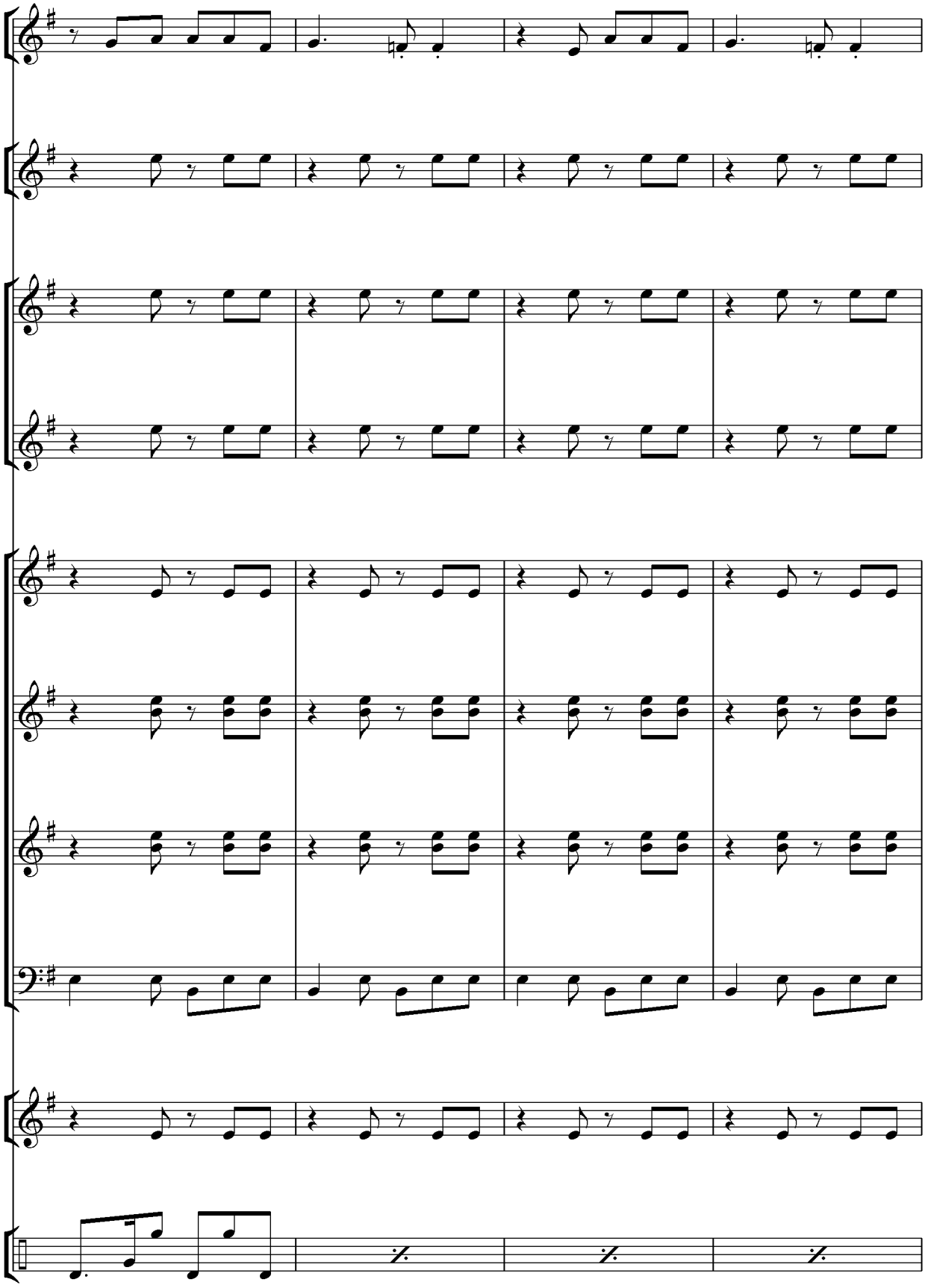

10
f
f

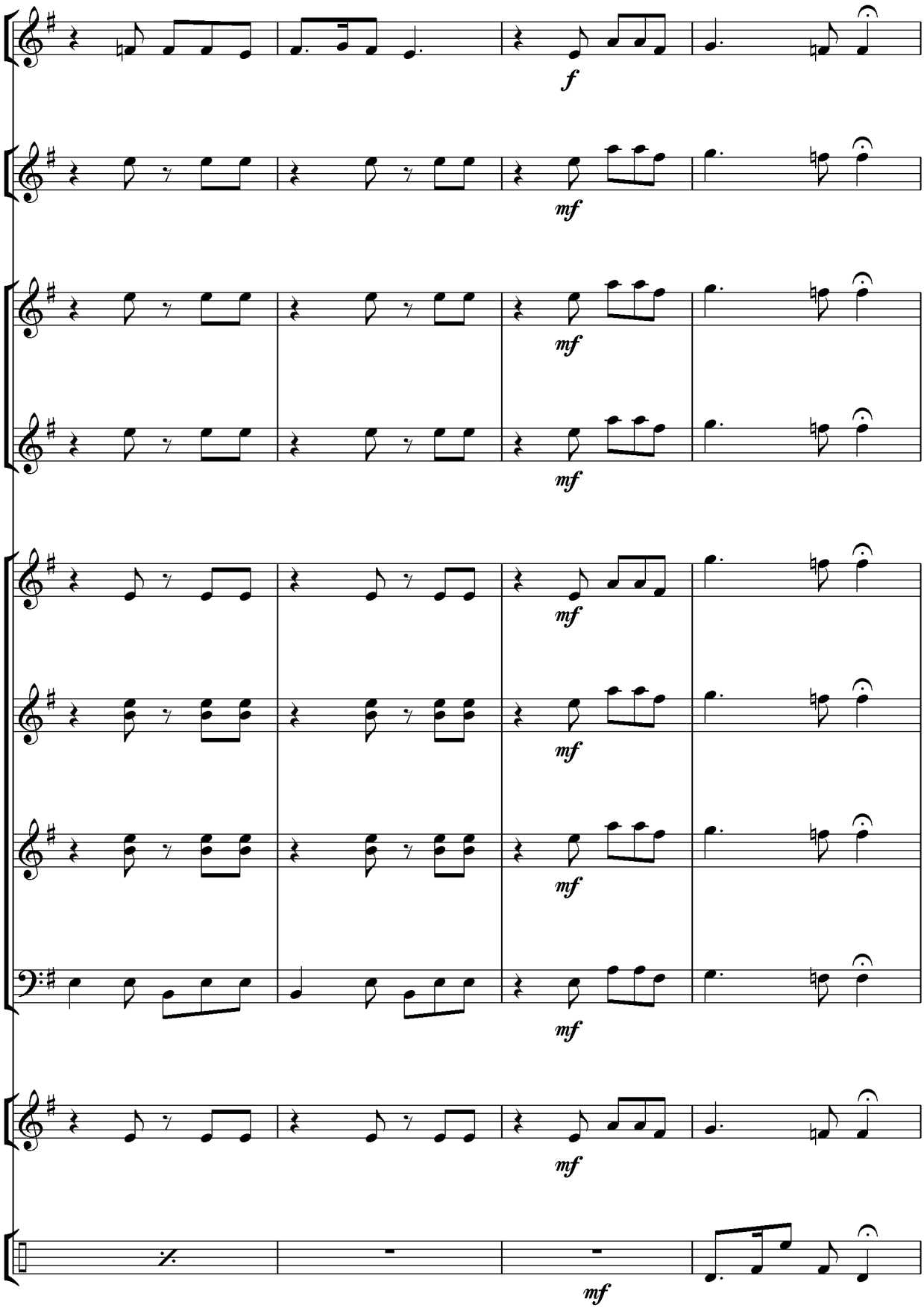

f
mf
mf
mf
mf
mf
mf
mf
mf

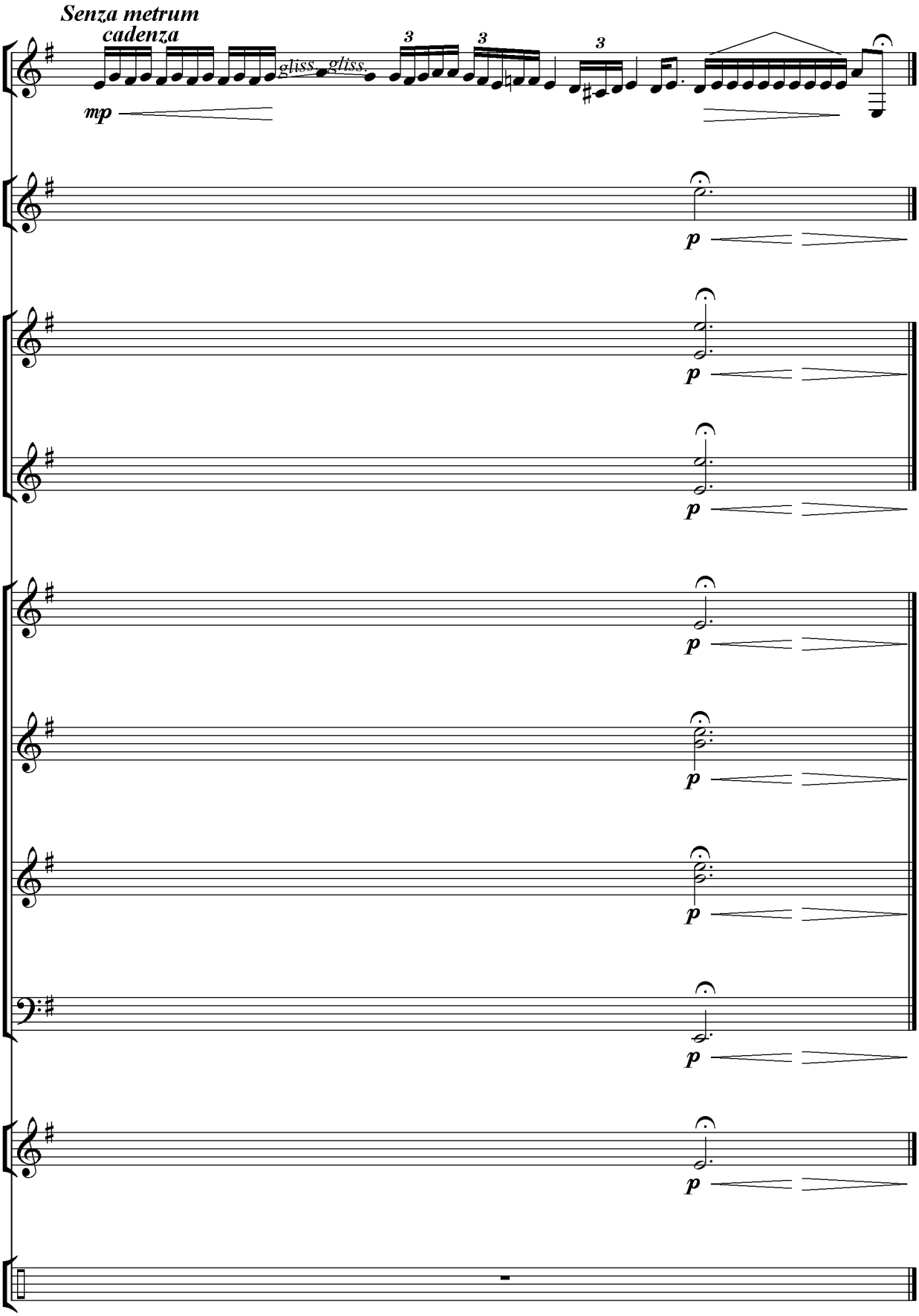



11
mf
mp
mp
mp
mp
mp
mp
mp
mp
mp


12
f
mf
mf
mf
mf
mf
mf
mf



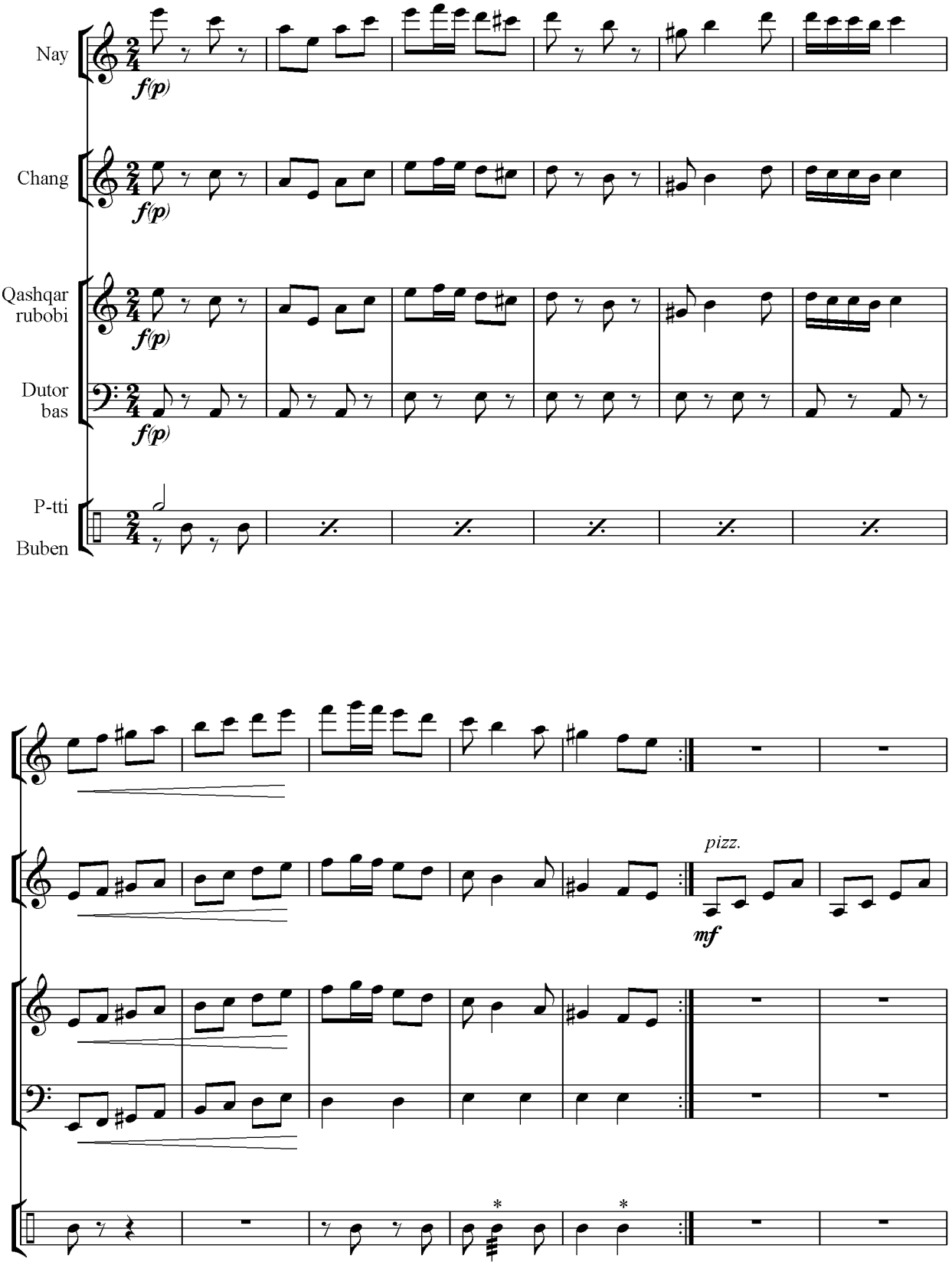

f
mf
mf
mf
mf
mf
mf
mf
mf

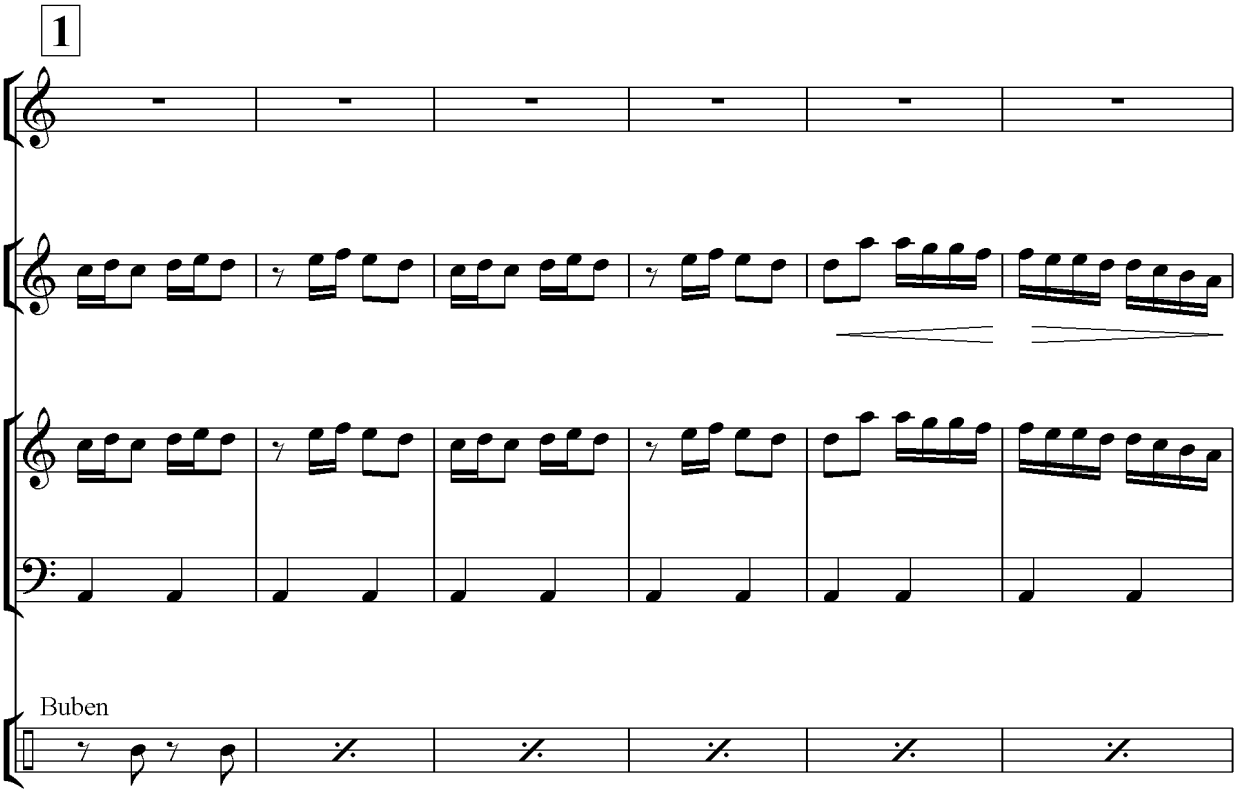

Senza metrum
cadenza
gliss.
gliss.
mp
p
p
p
p
p
p
p
p

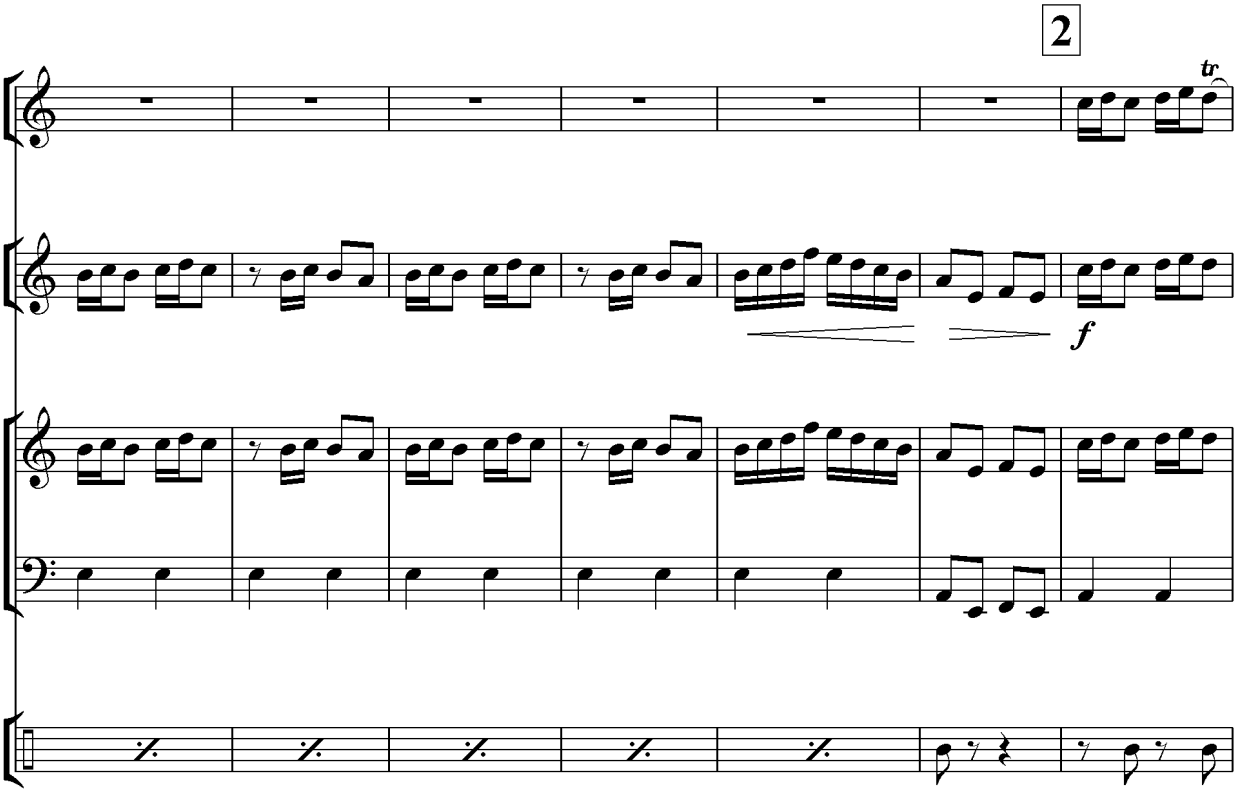
LONGA

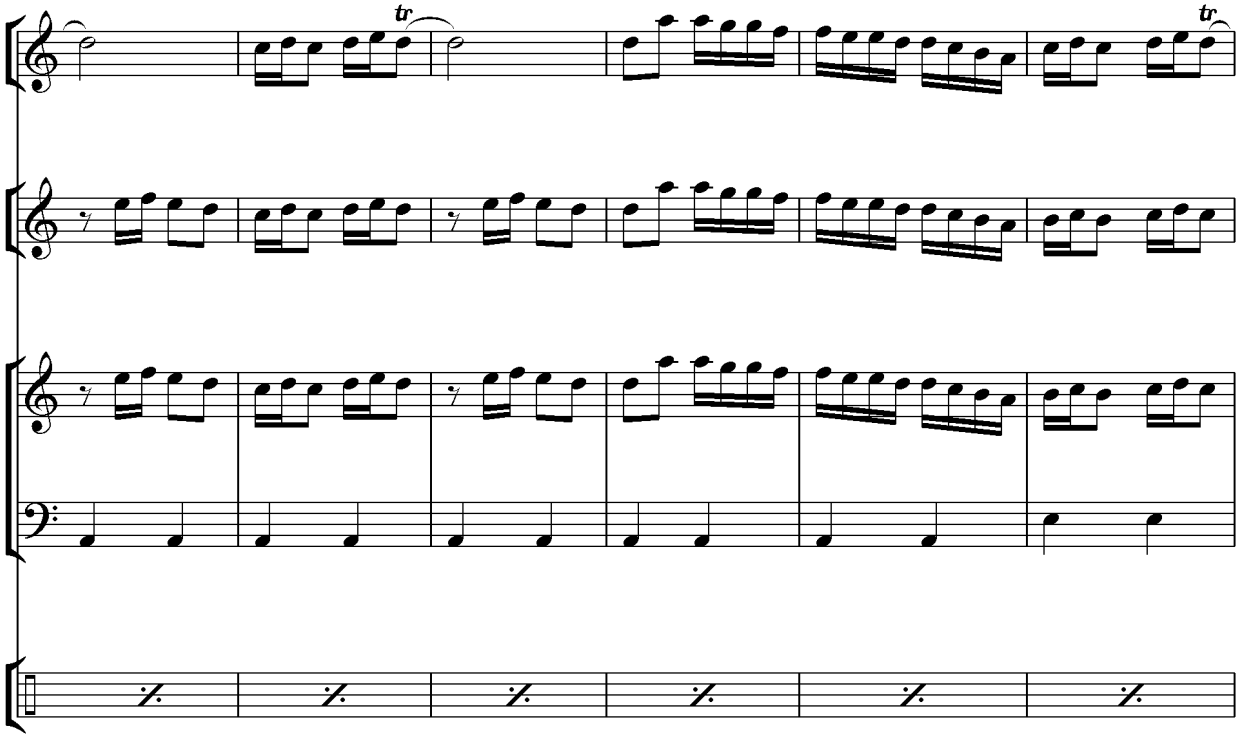
R.Sinboti

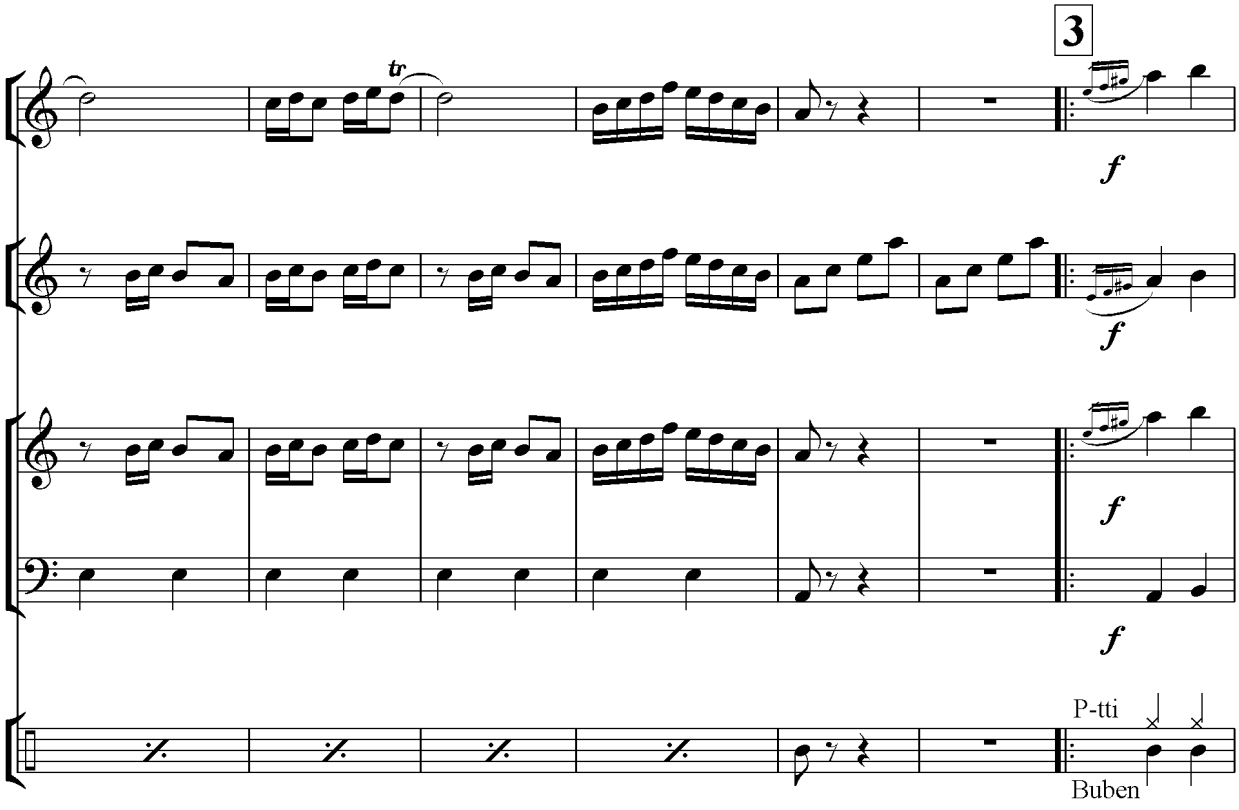
Allegro moderato

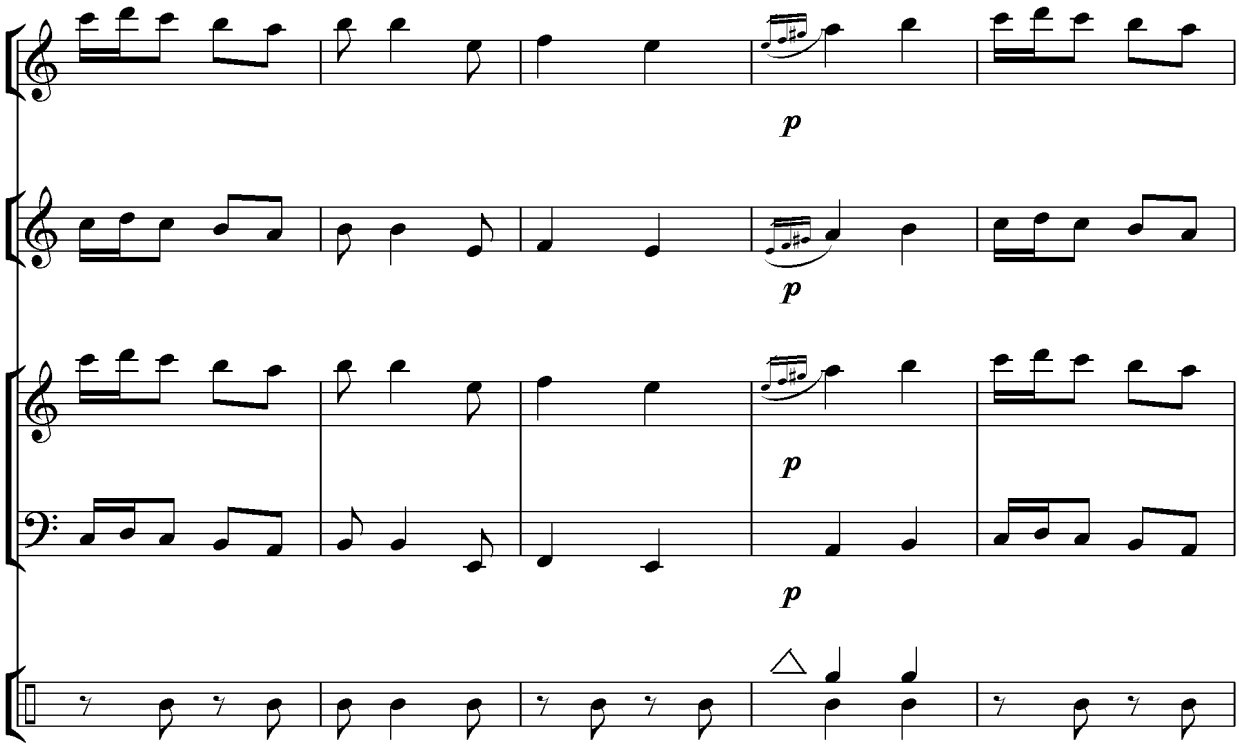


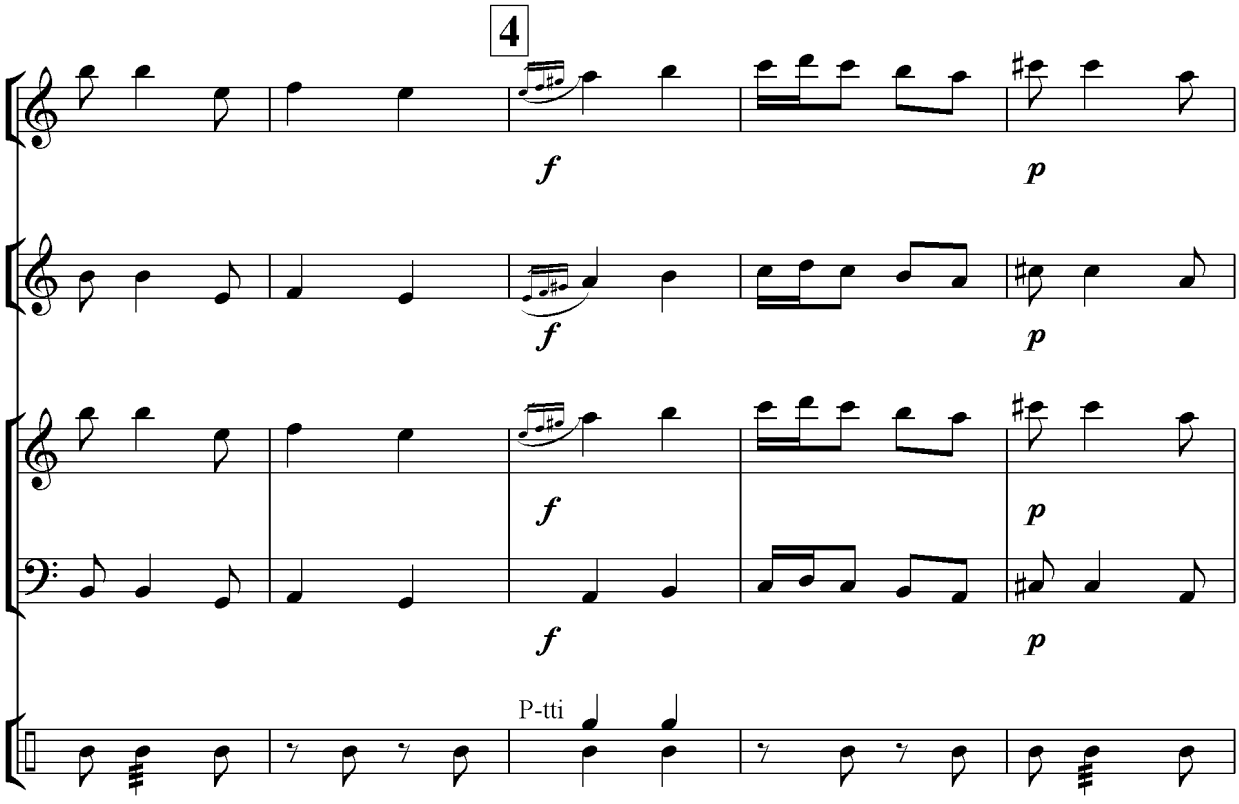

1
Buben

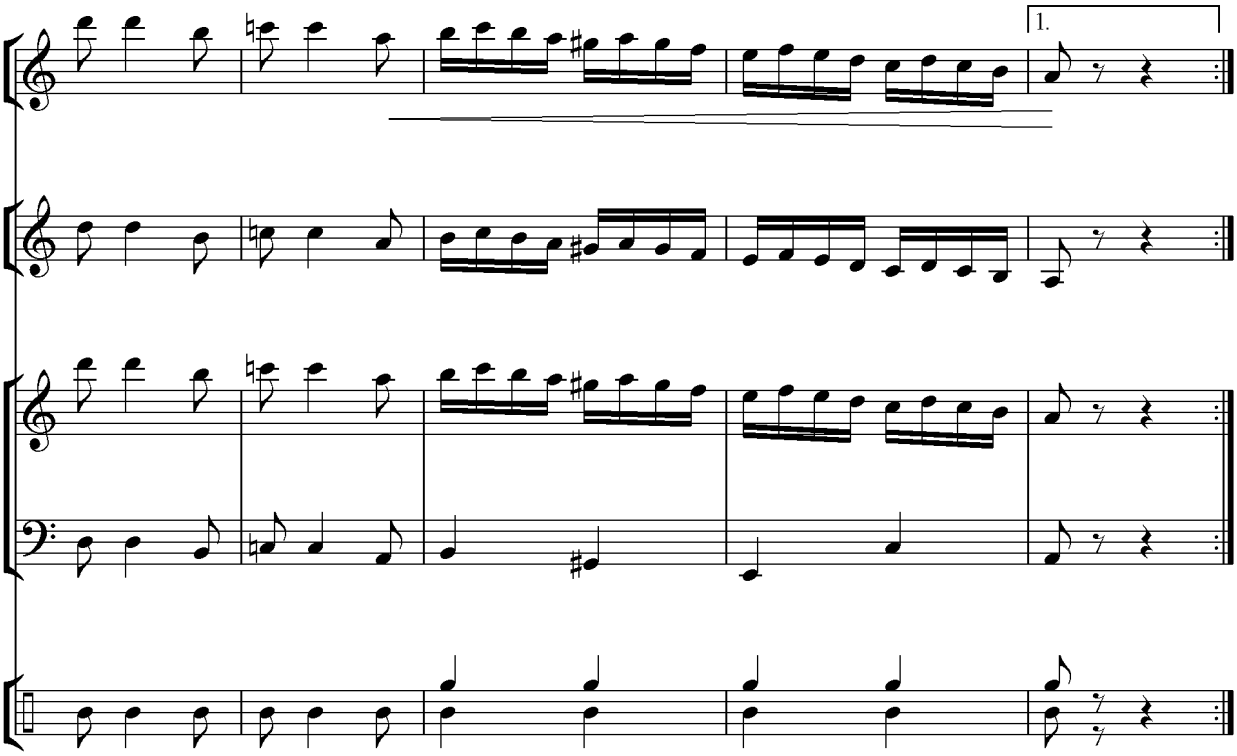

2
tr
f

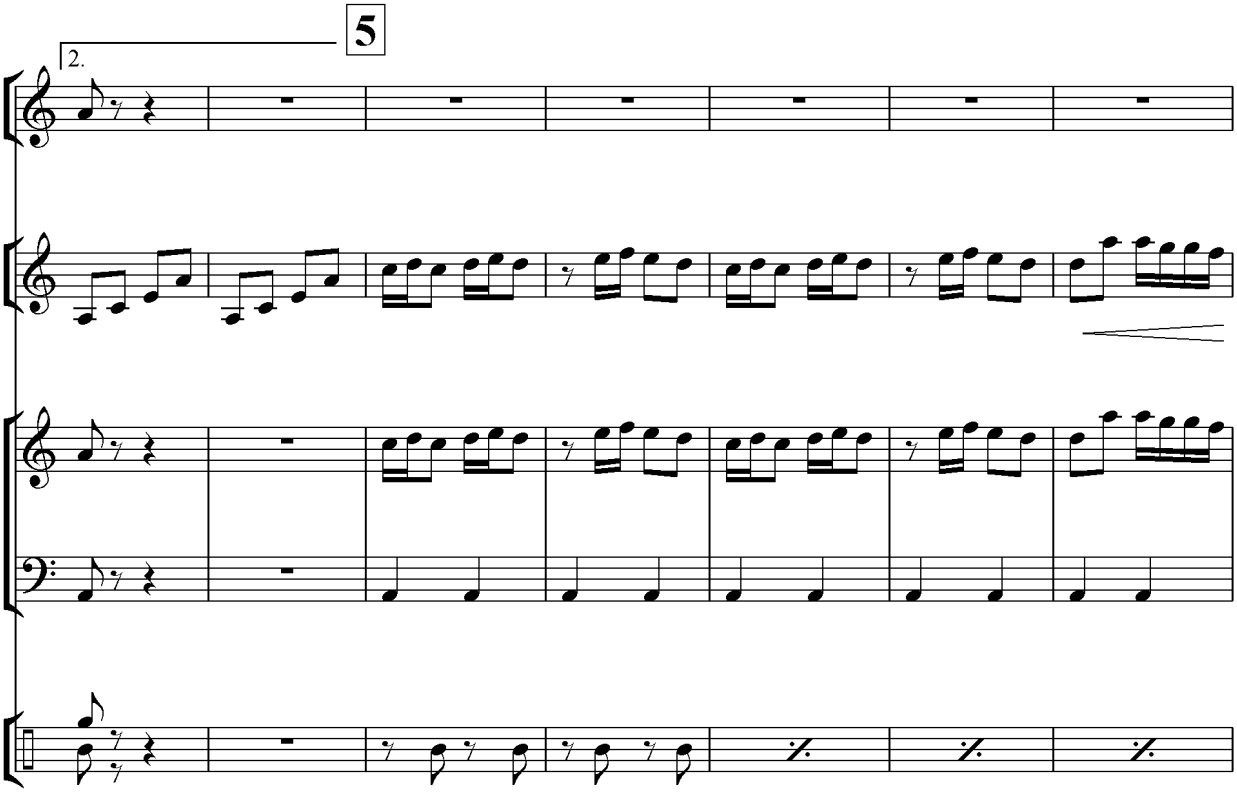

tr
tr

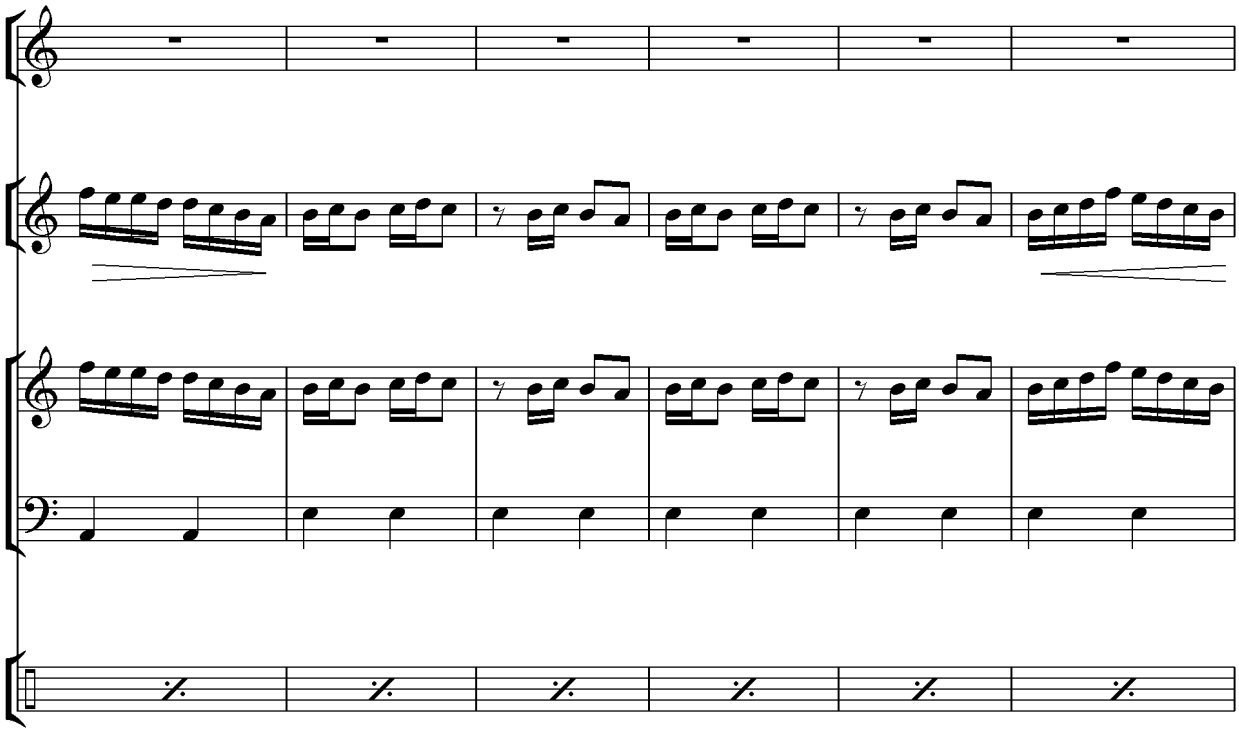

3
tr
f
f
f
f
P-tti
Buben

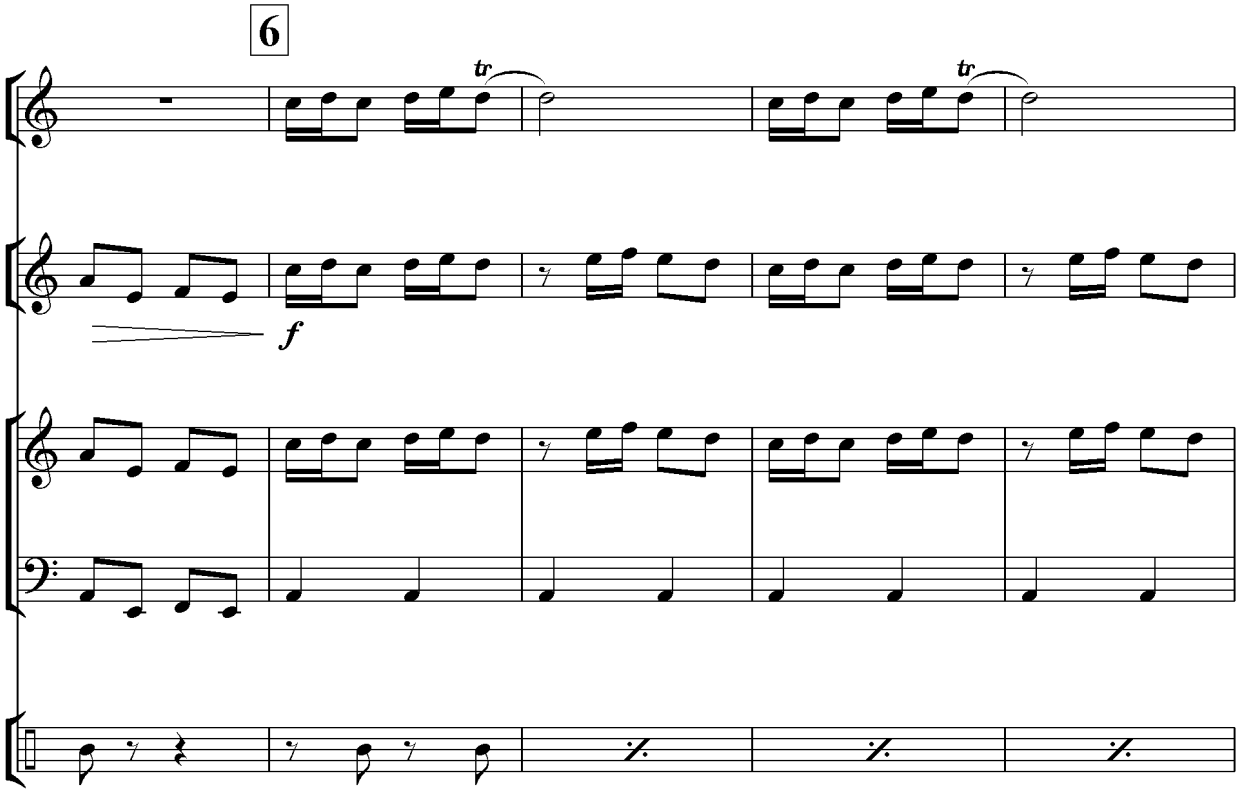

p
p
p
p

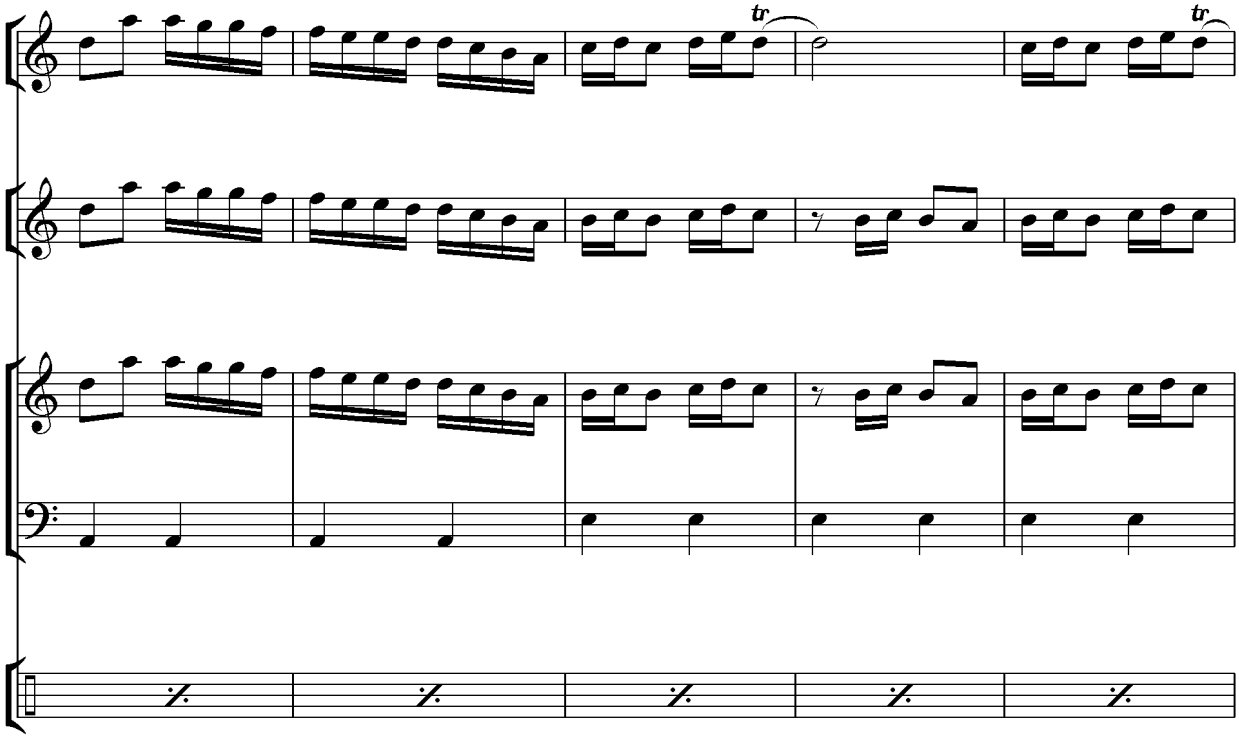

4
f
p
f
p
f
p
f
p
P-tti

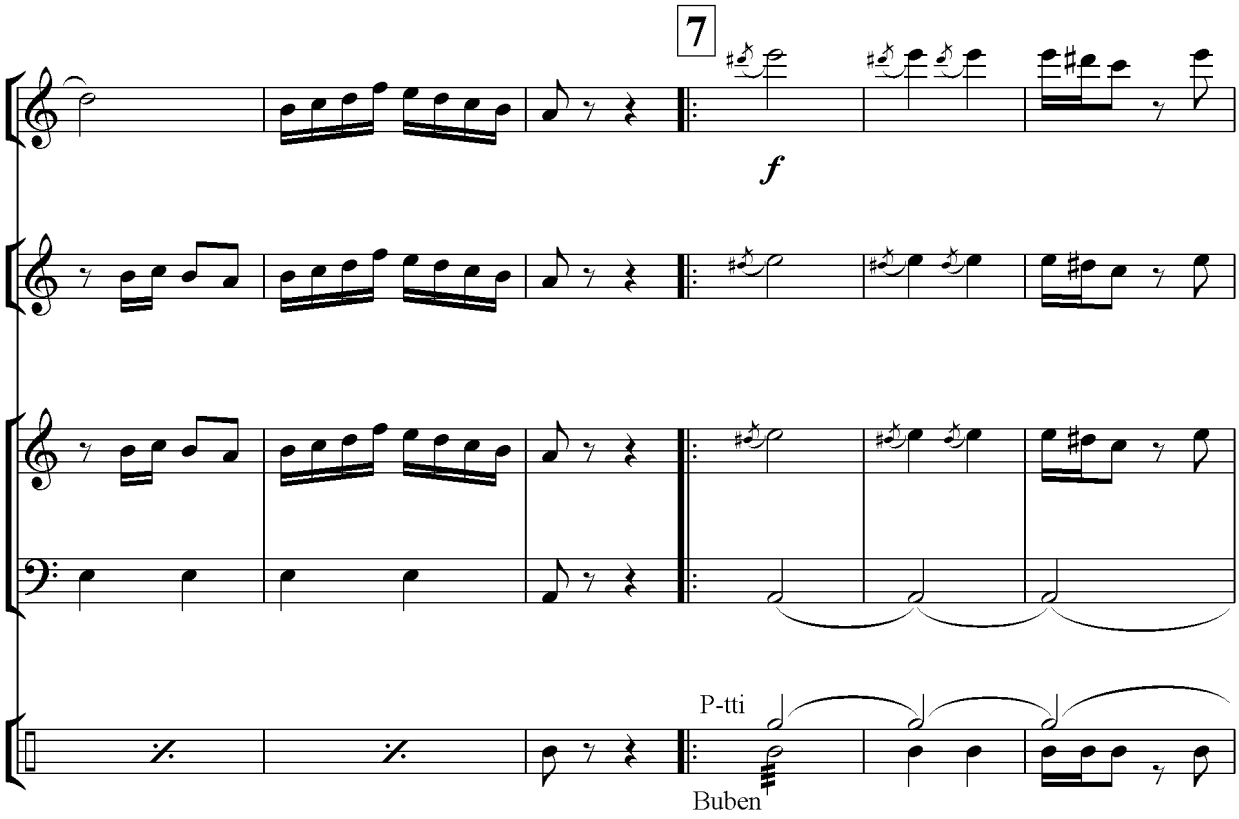

1.

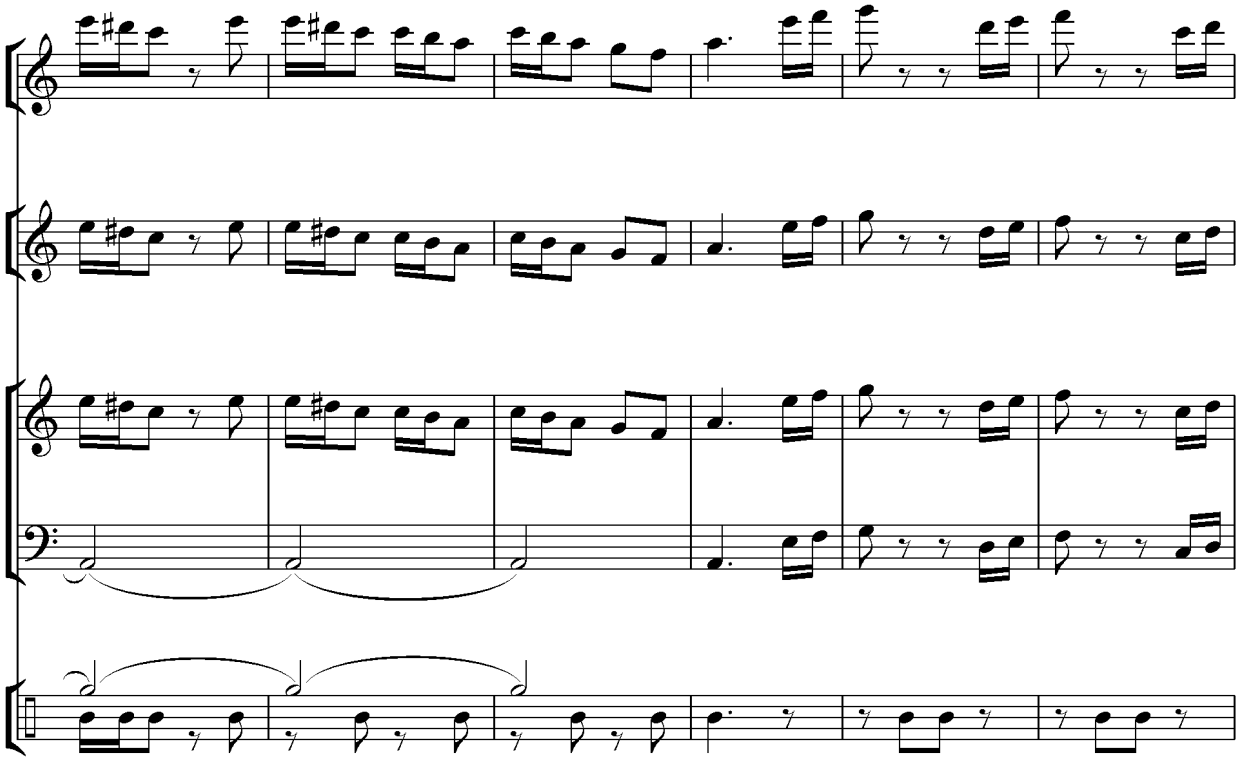

5
2.

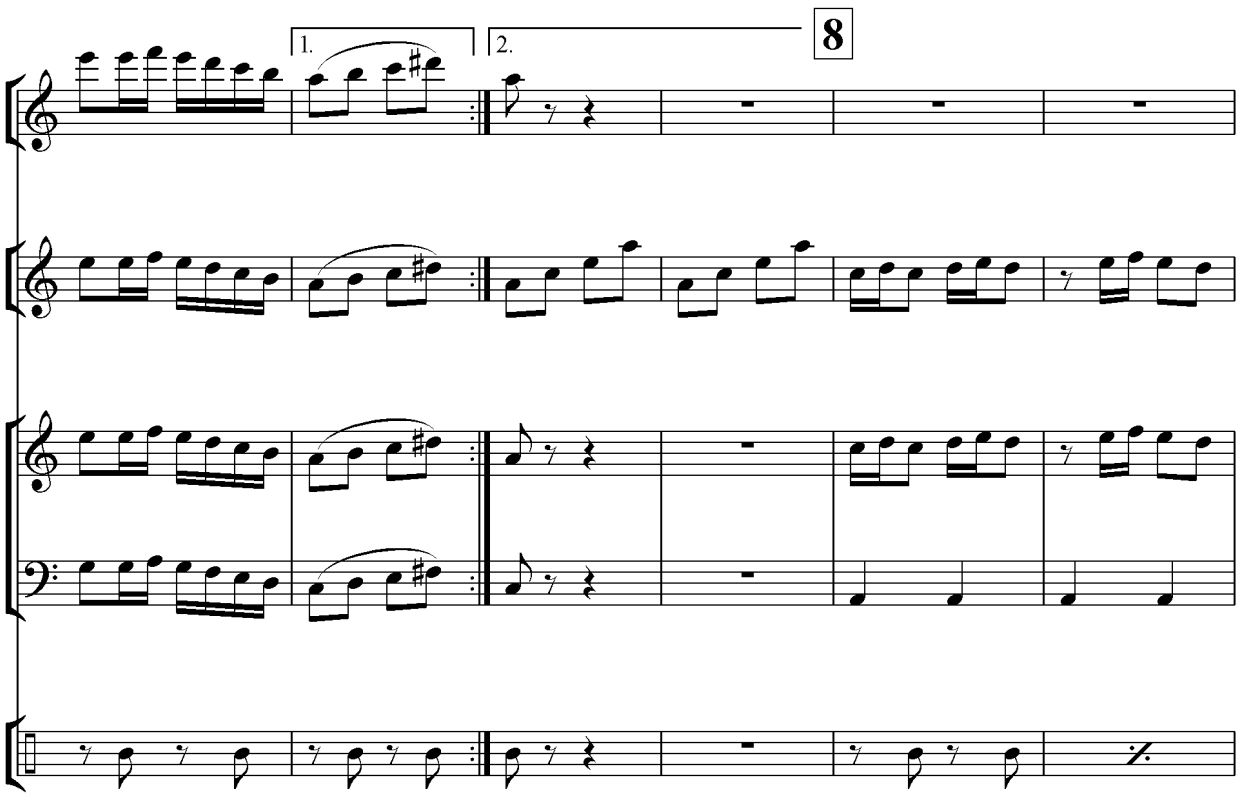


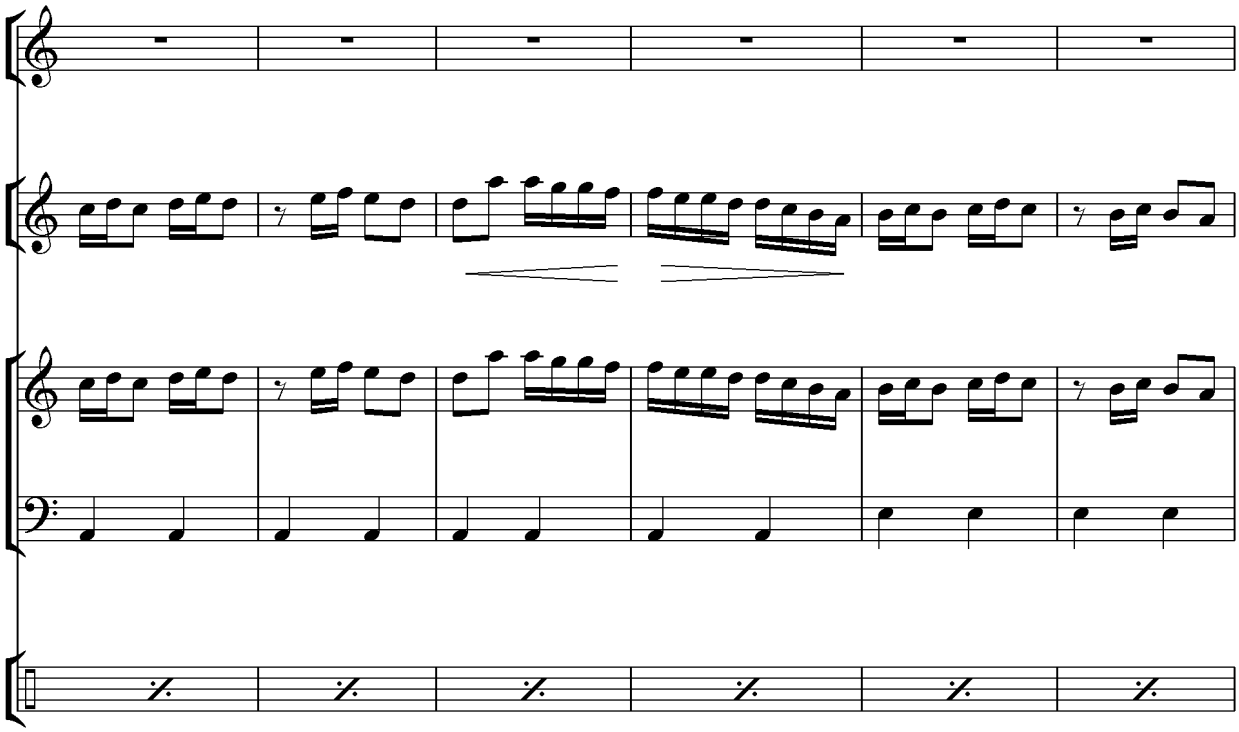

6
tr
tr
f

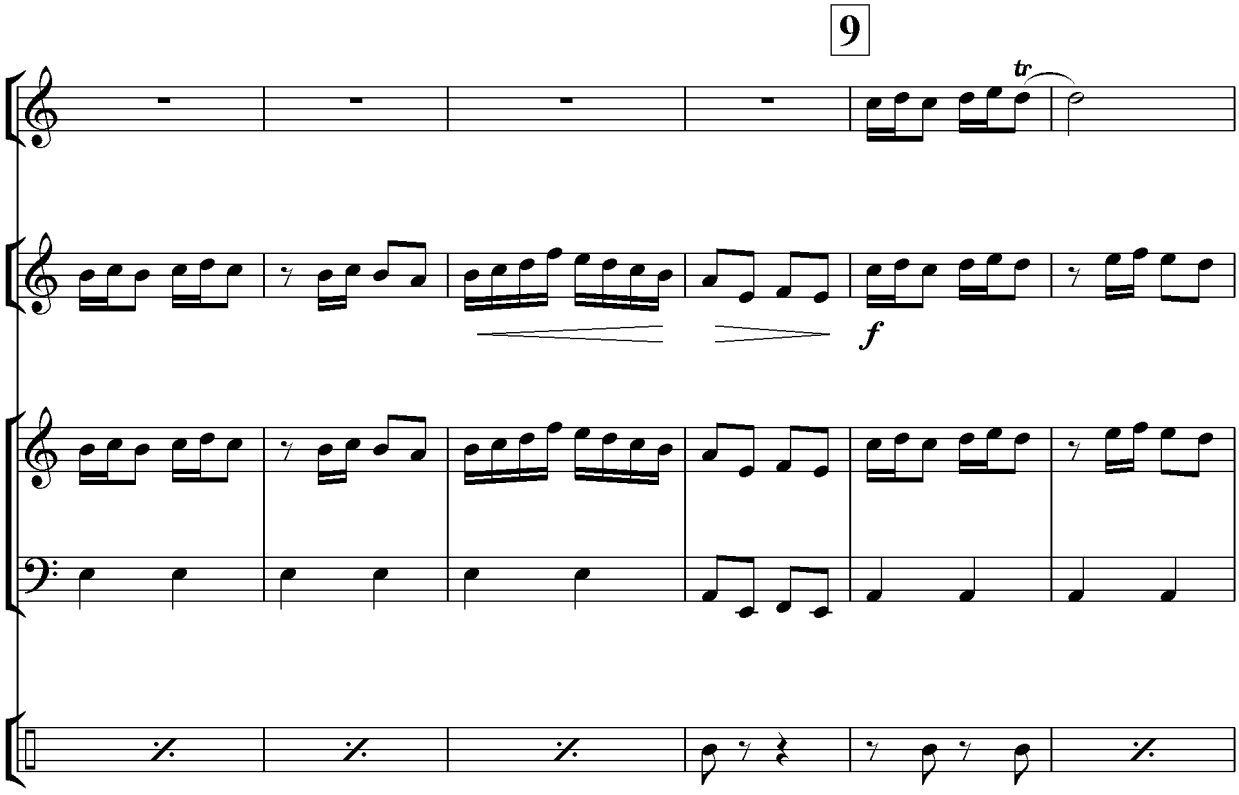

tr
tr

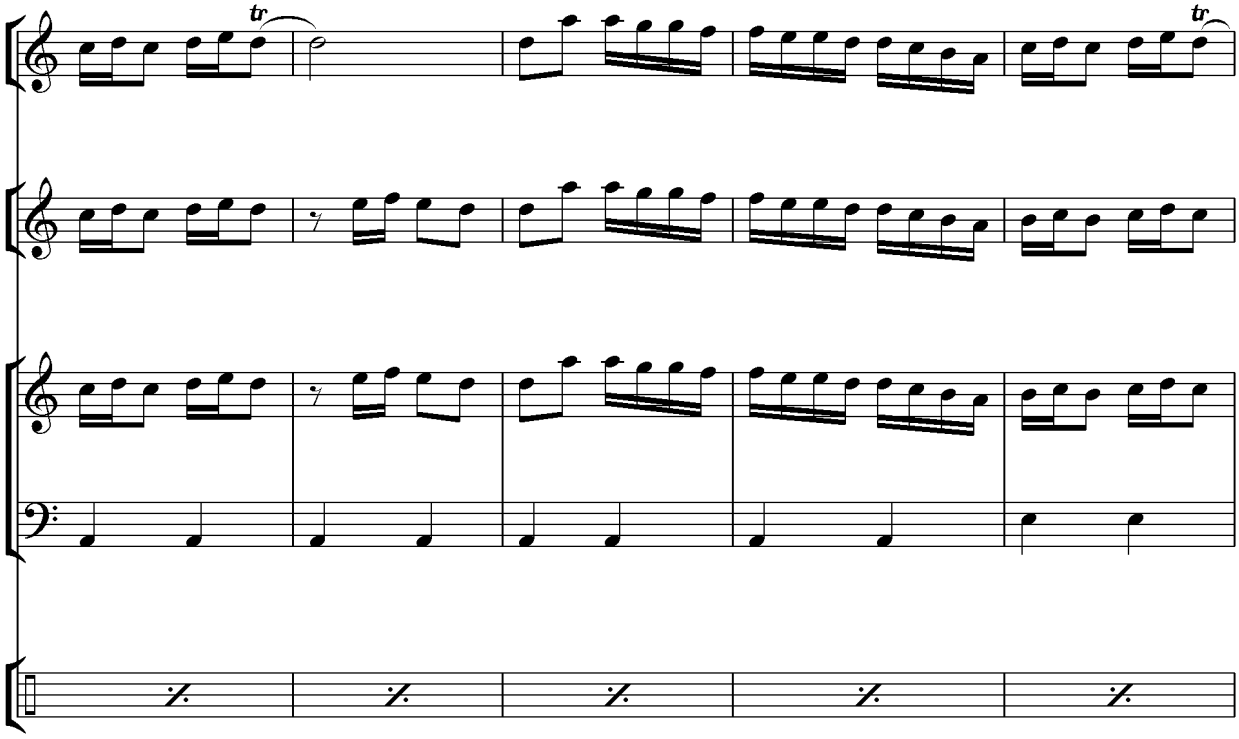
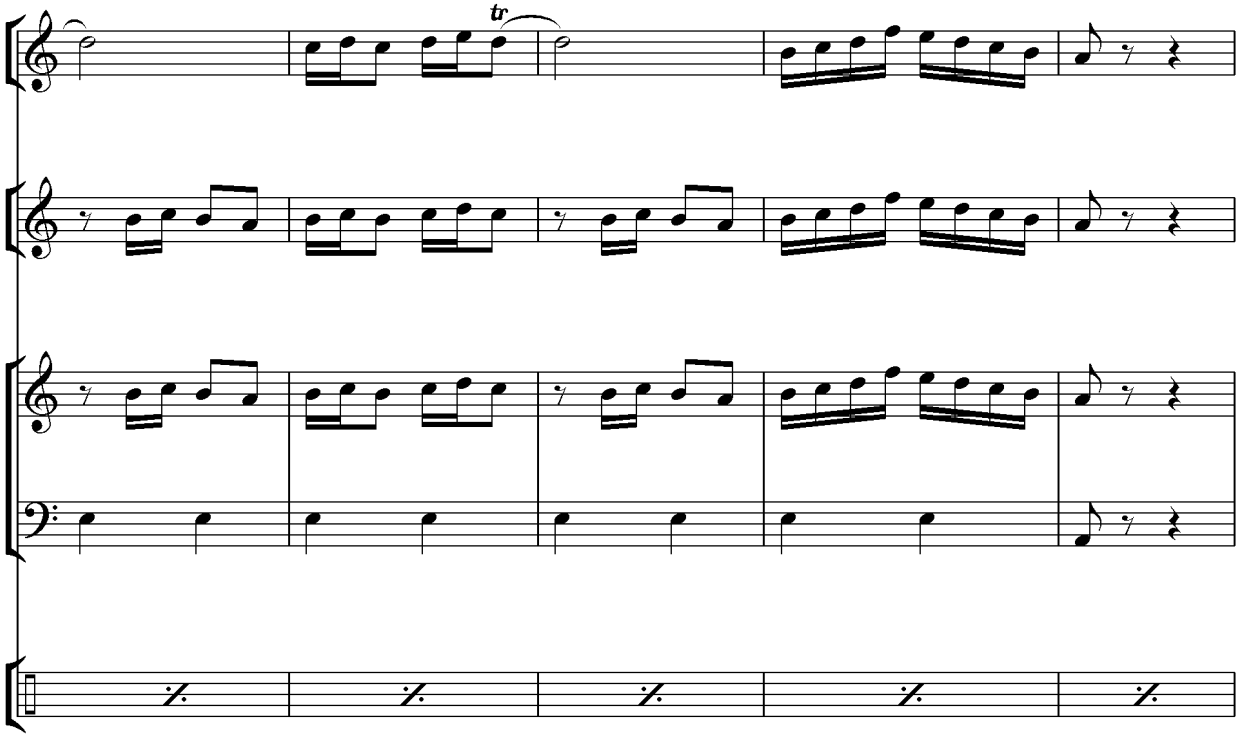

7
f
P-tti
Buben

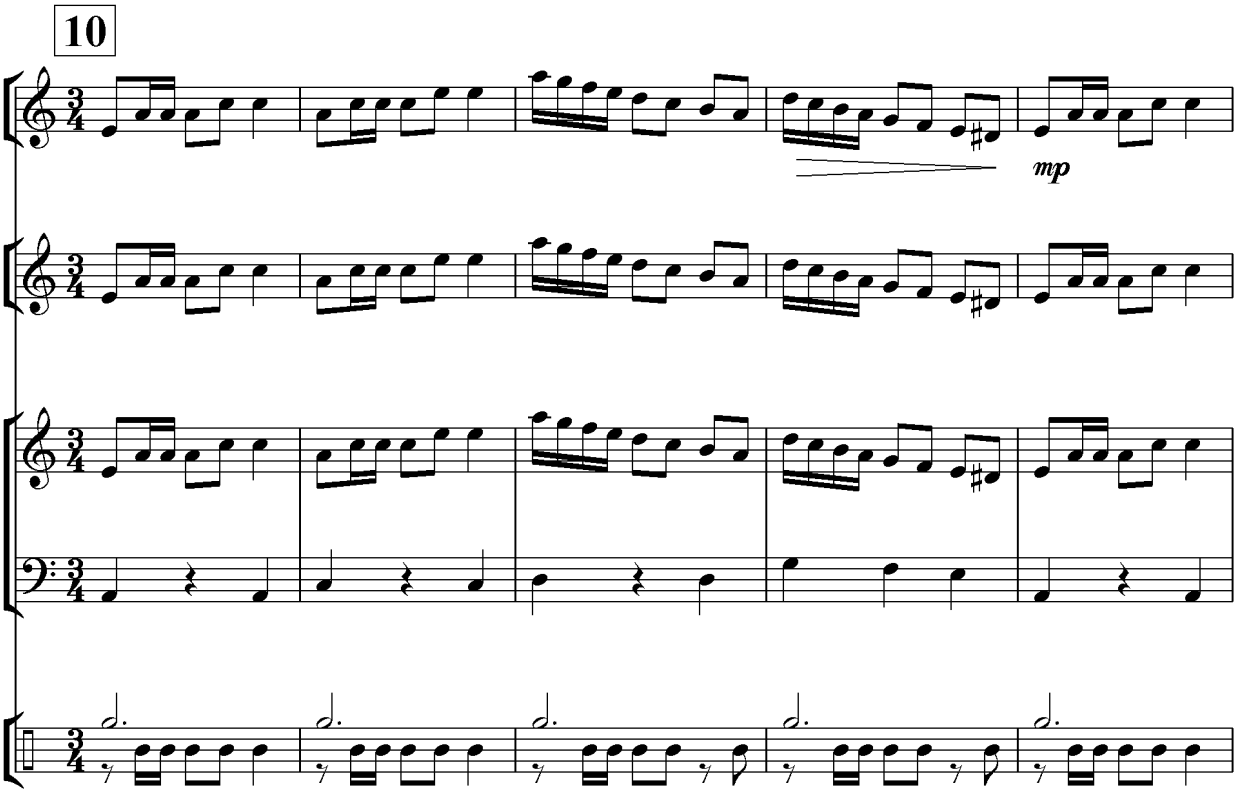


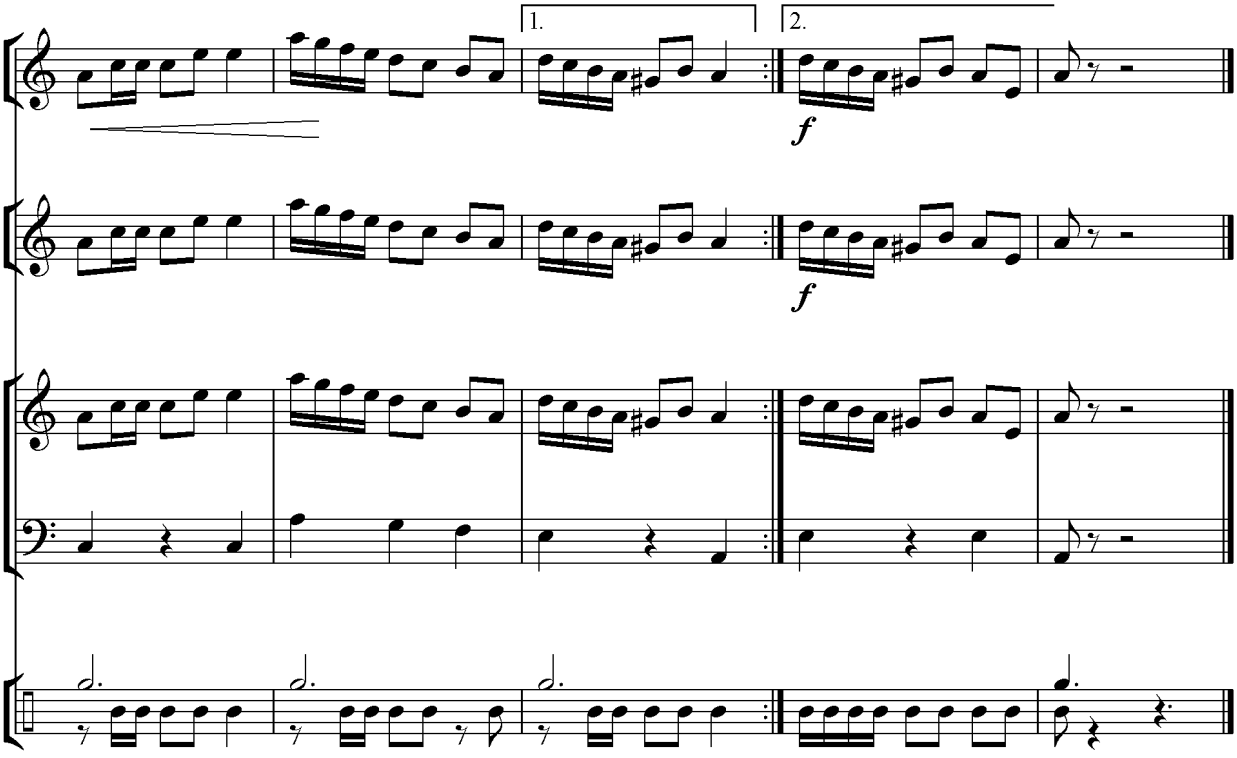

1.
2.
8



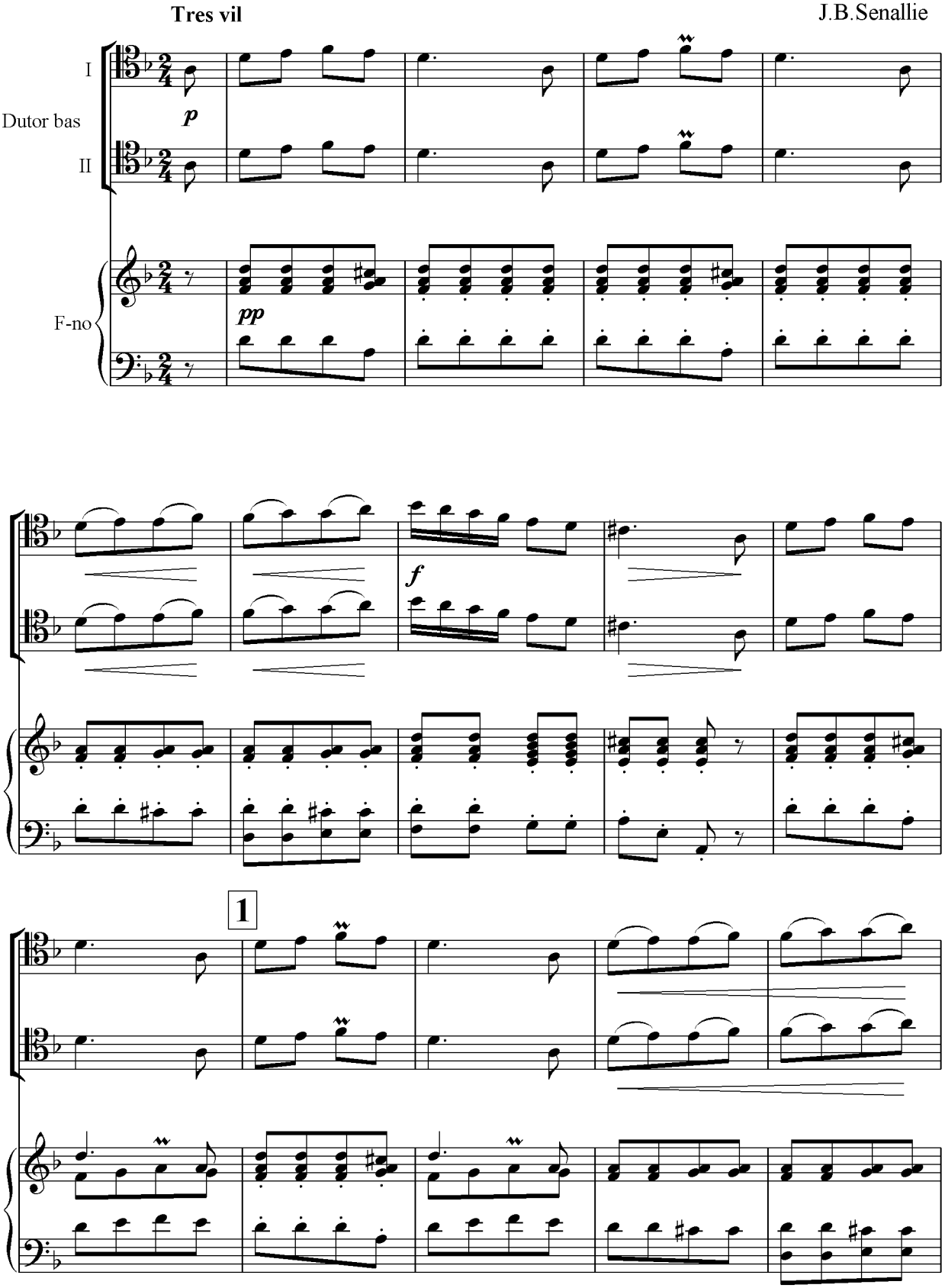

9
tr
f

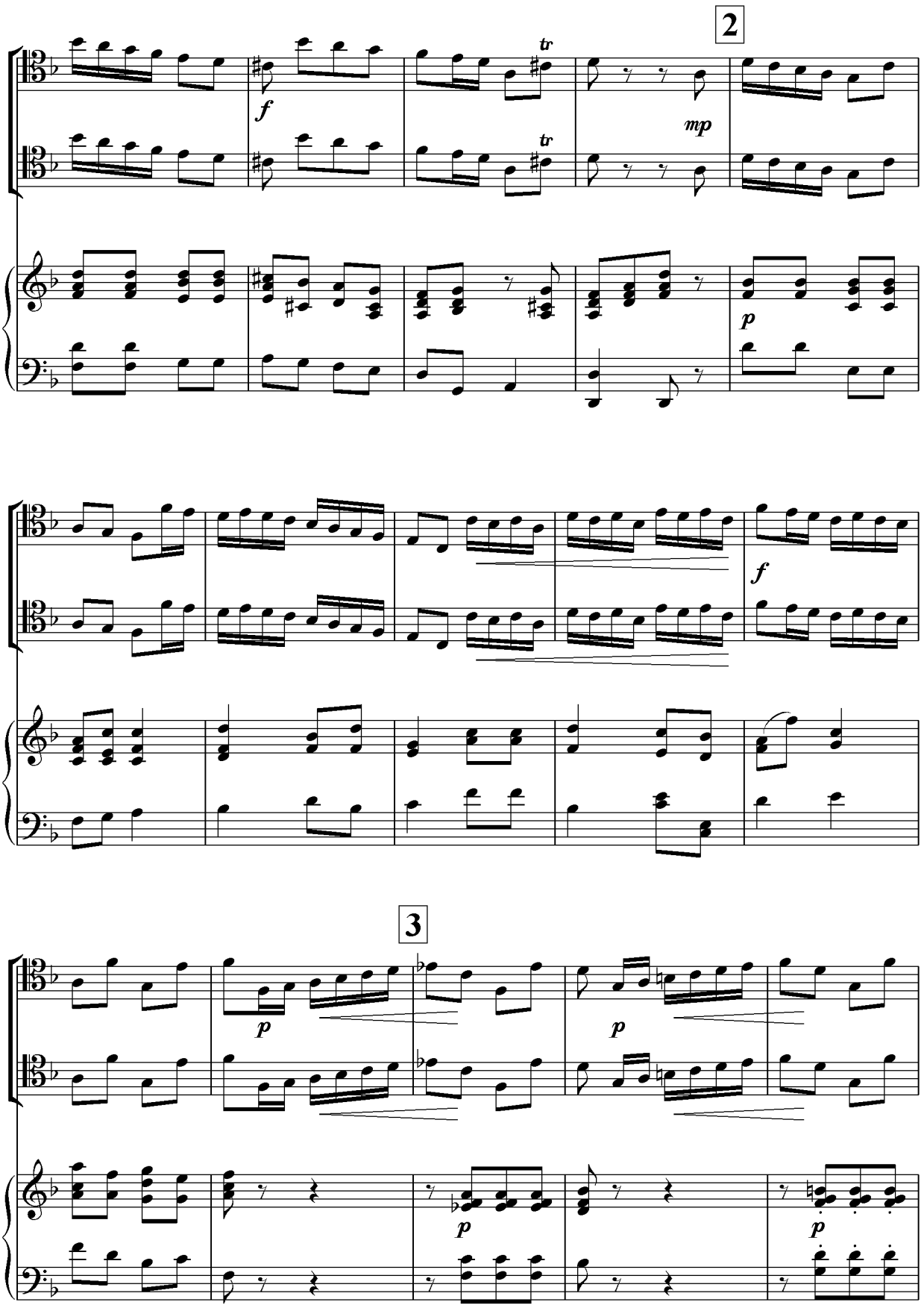



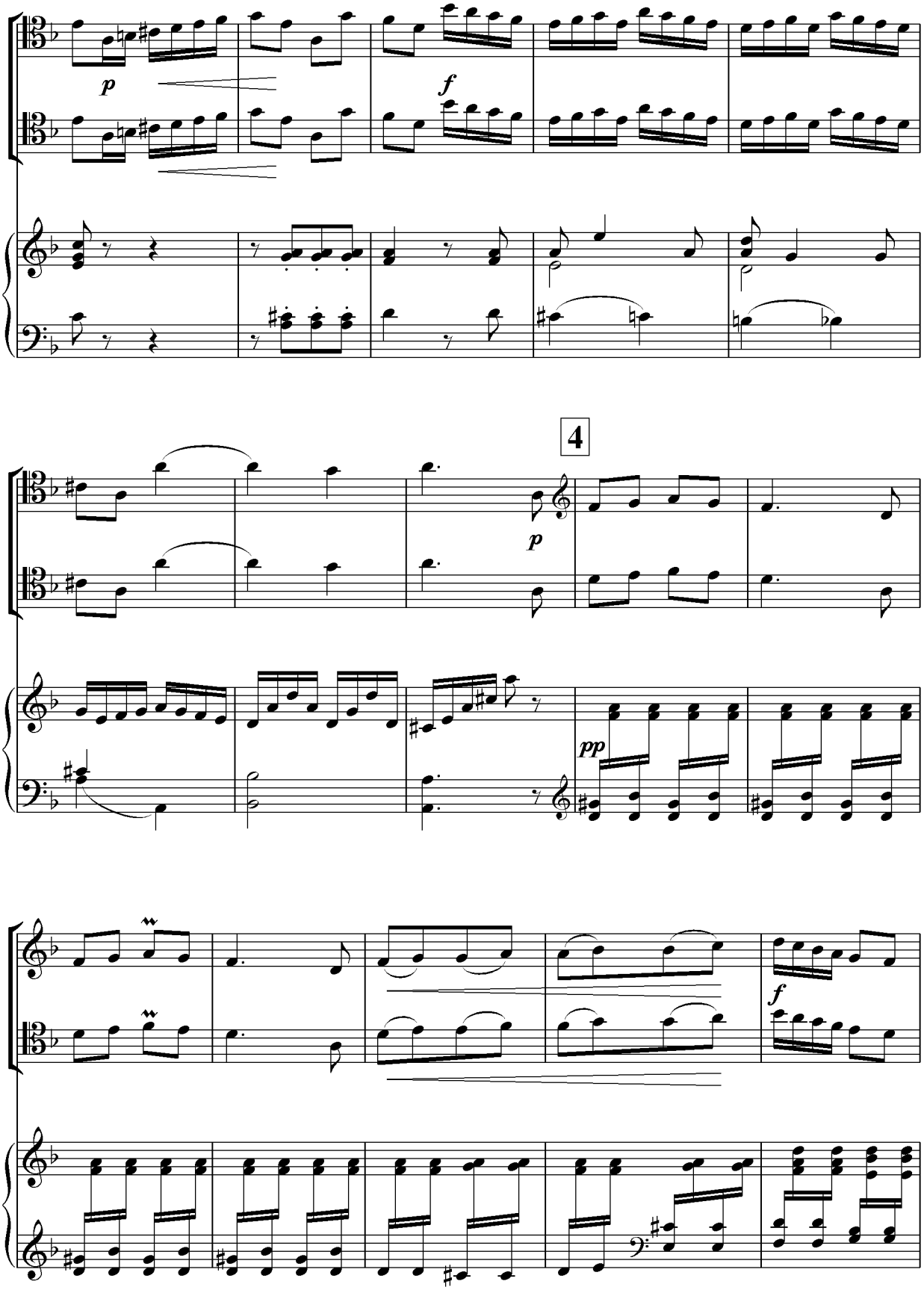

10
mp

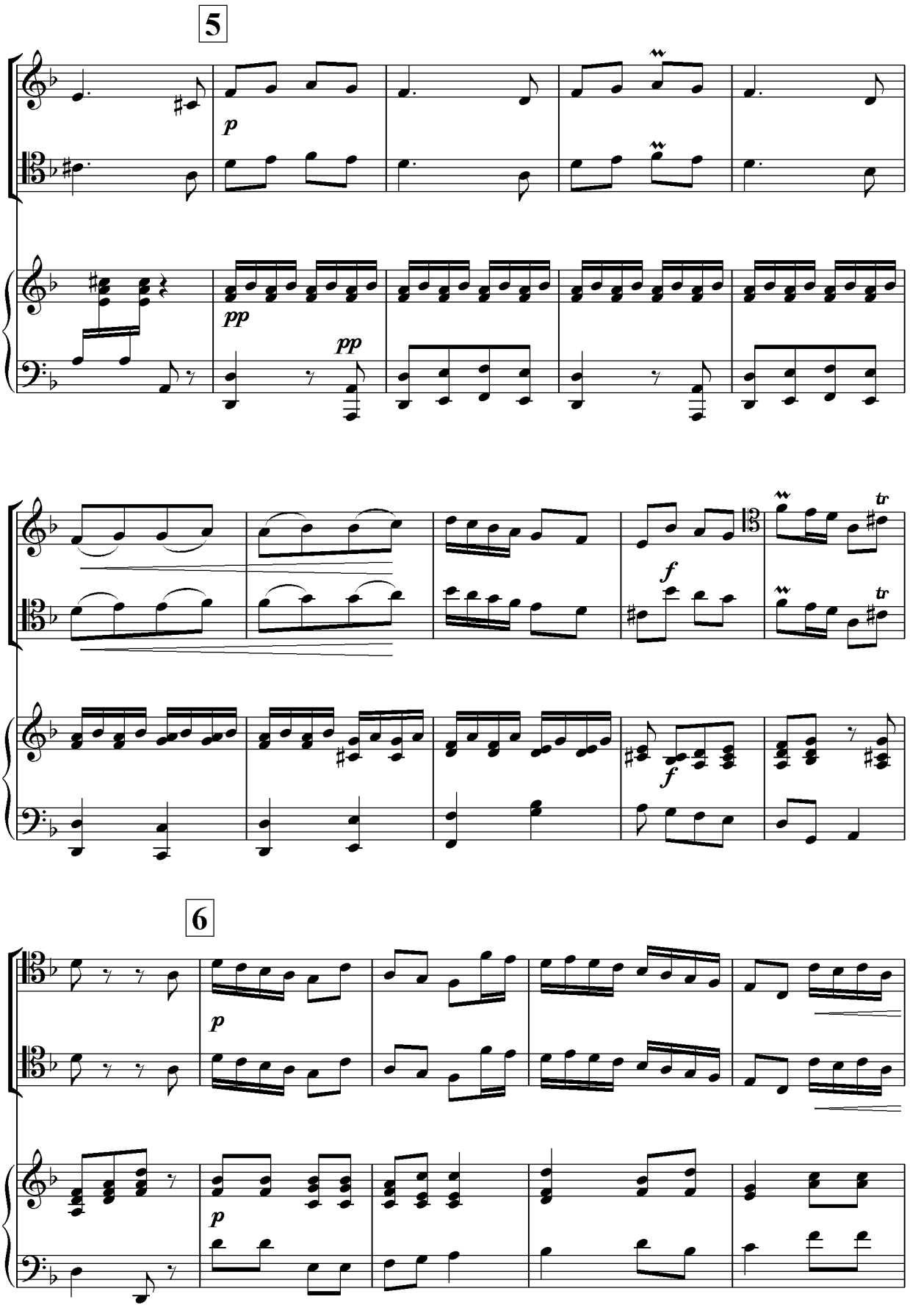

1.
2.
f
f

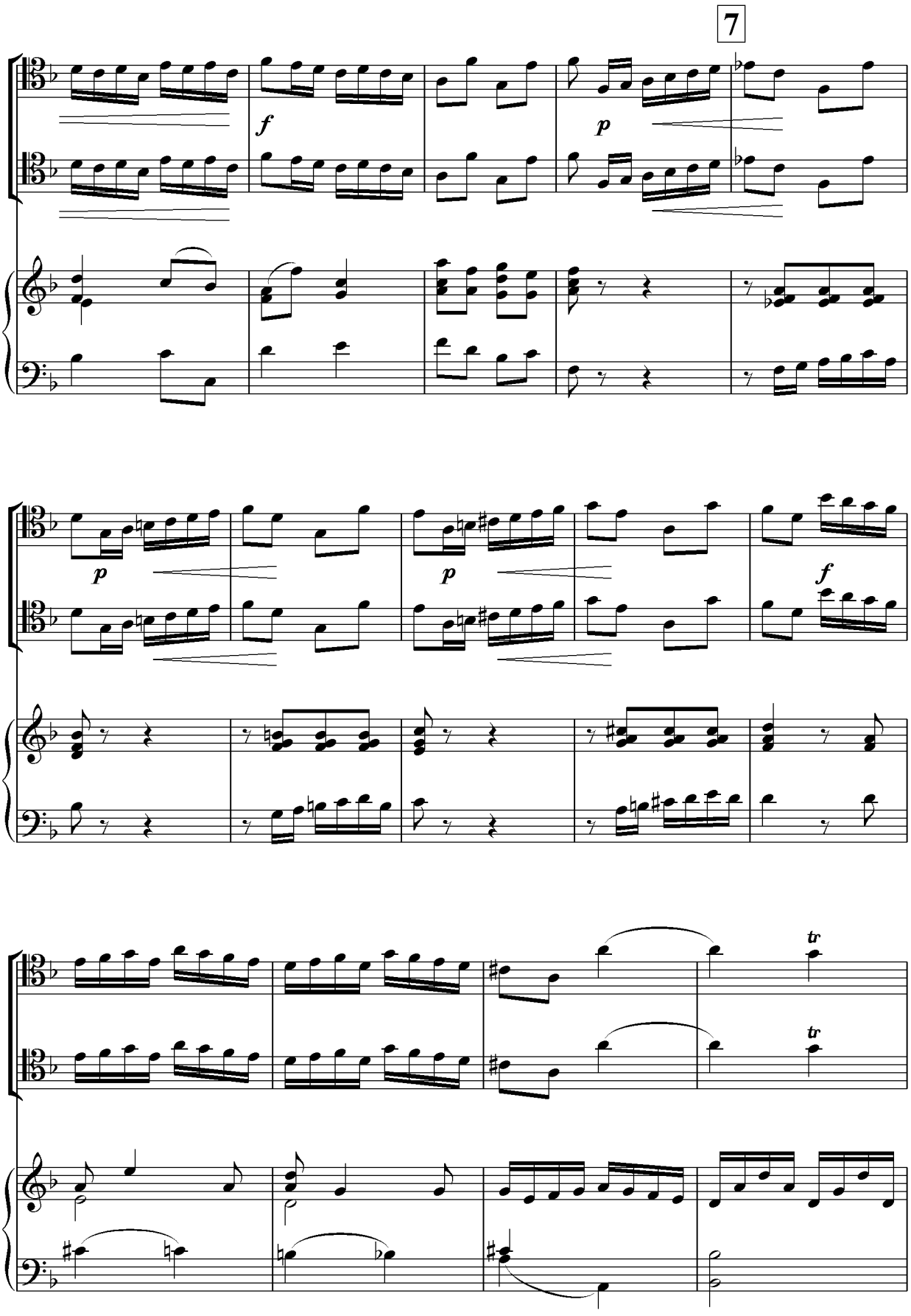
ALLEGRO SPIRITOZO

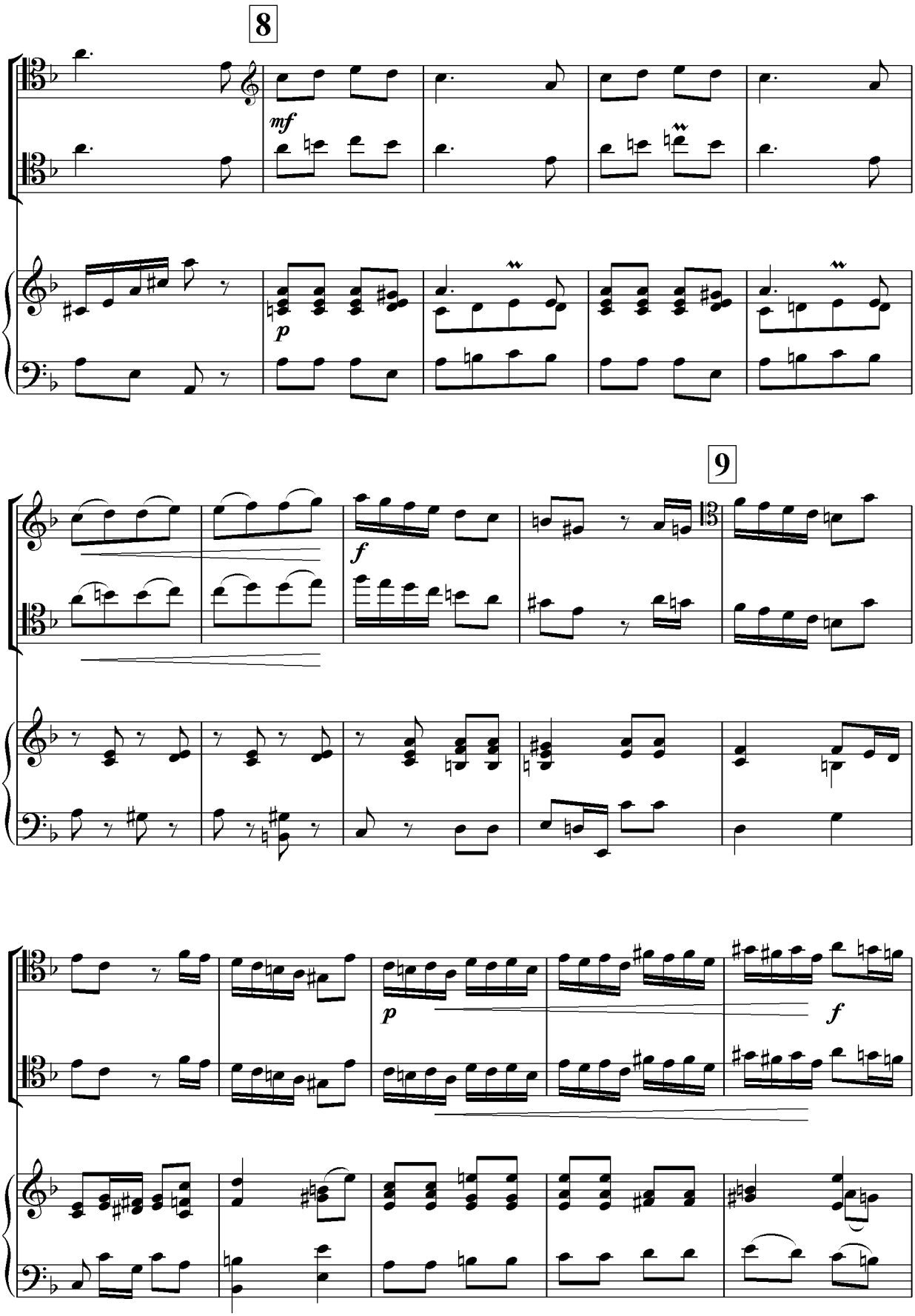


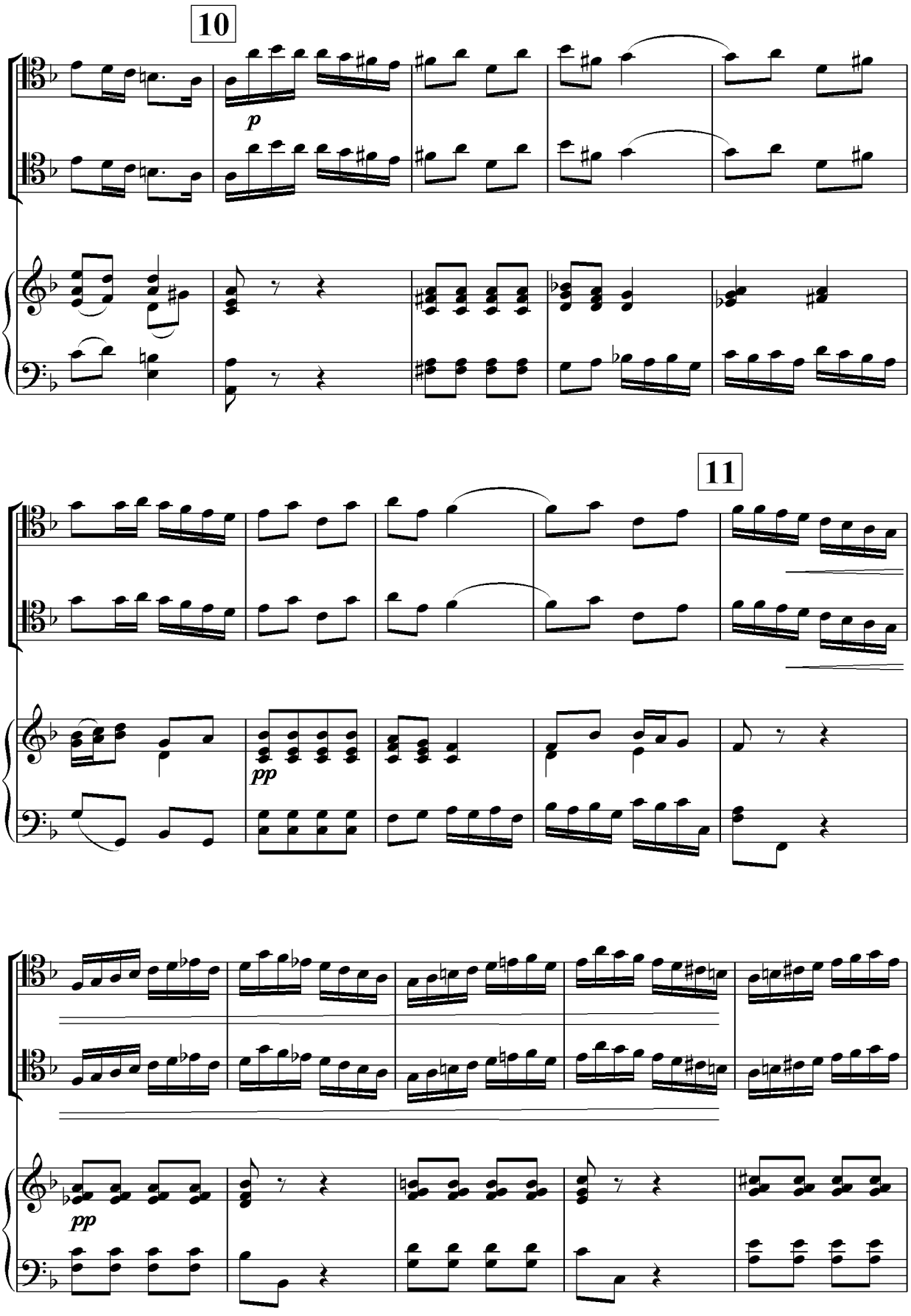

2
3

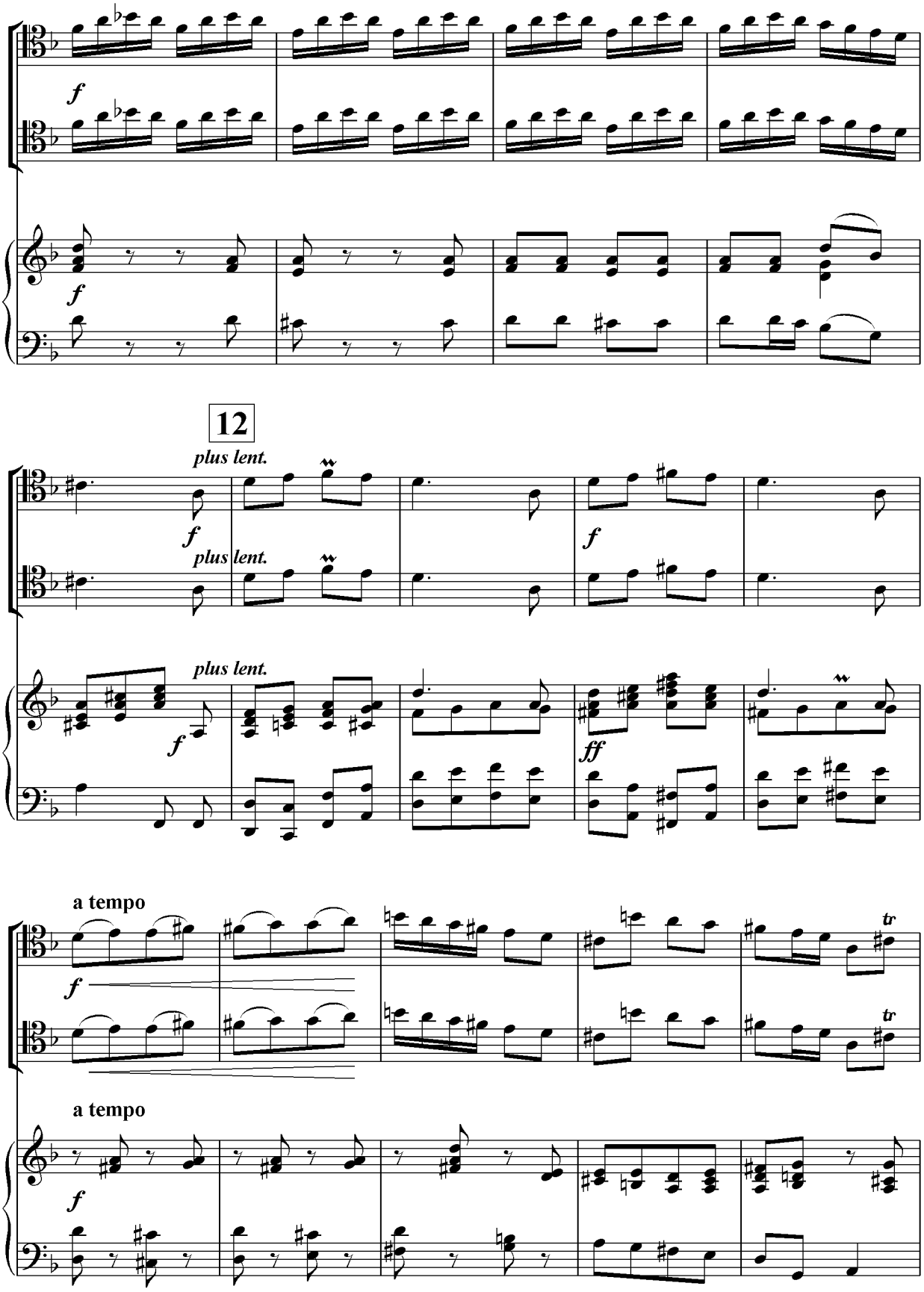

p
f
4
p
pp
f

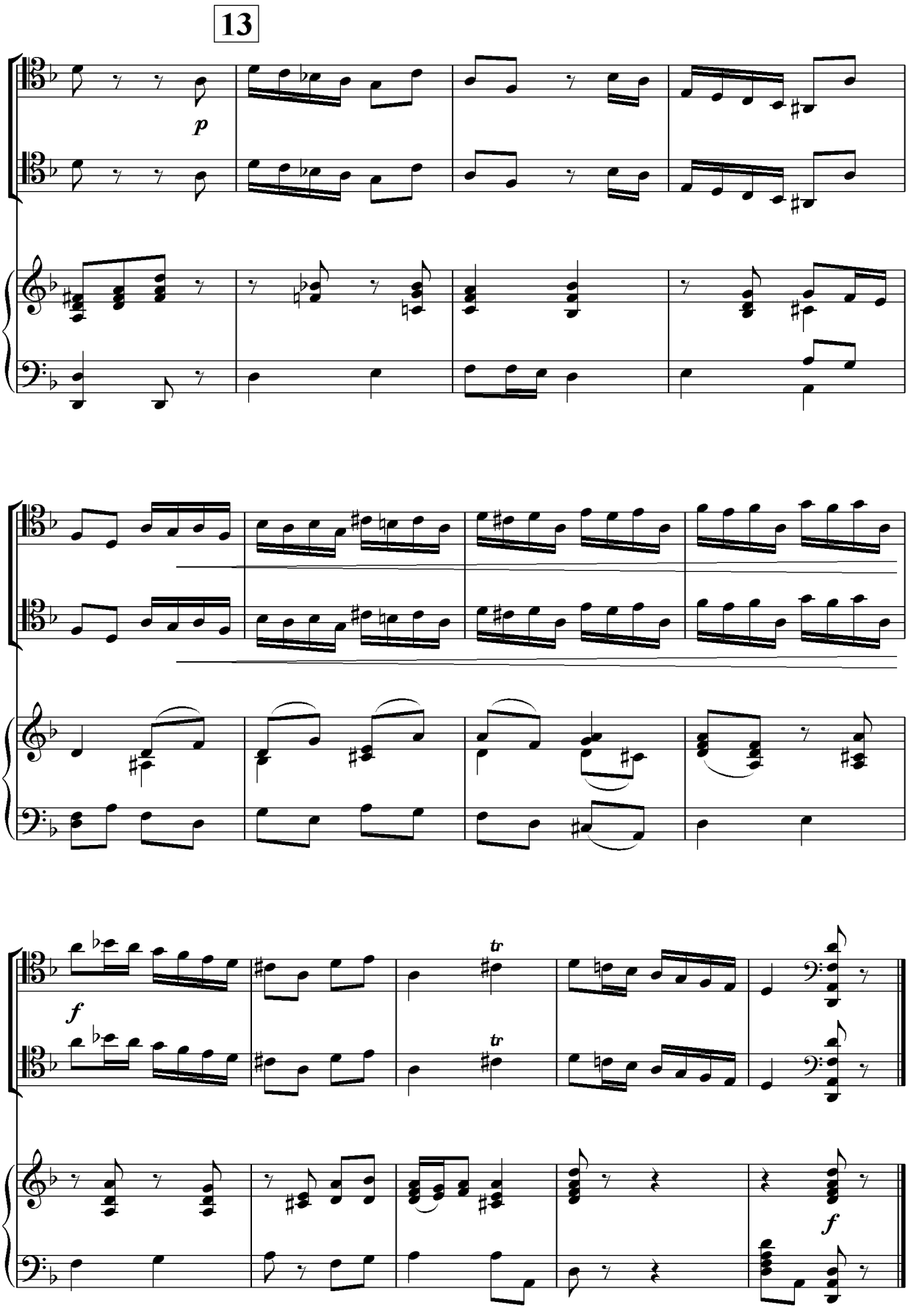

5
p
pp
pp
f
f
tr
tr
6
p
p


7
f
p
p
p
f
tr
tr


8
mf
p
9
f
p
f

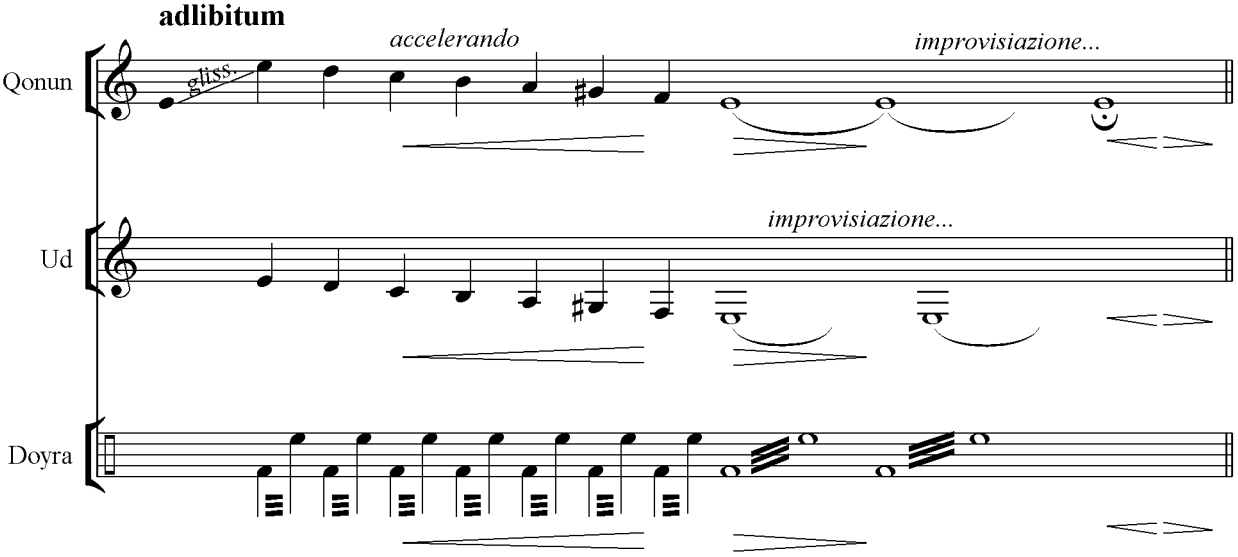

10
p
11
pp
pp

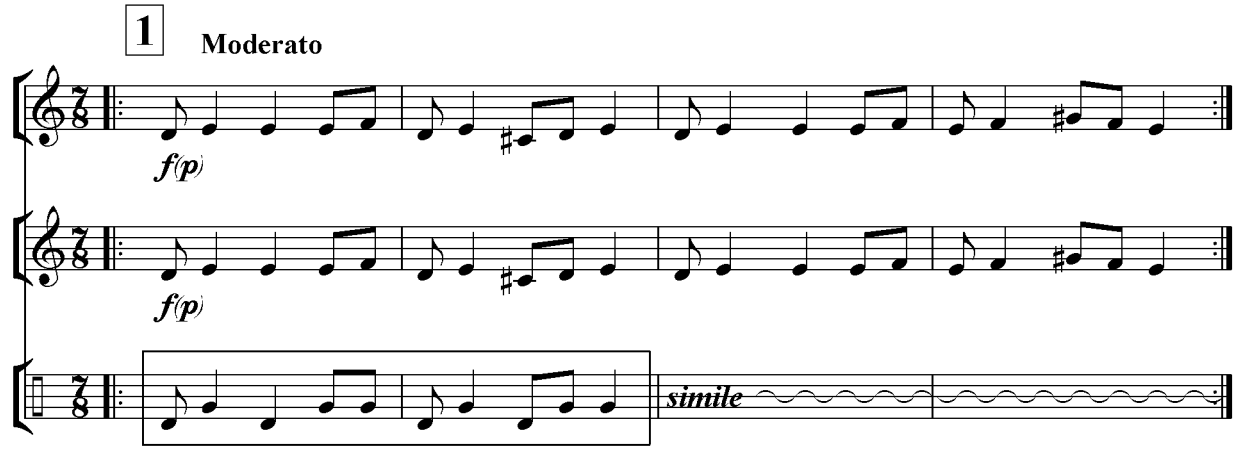

f
f
12
plus lent.
f
plus lent.
f
plus lent.
f
ff
a tempo
f
tr
tr
a tempo
f

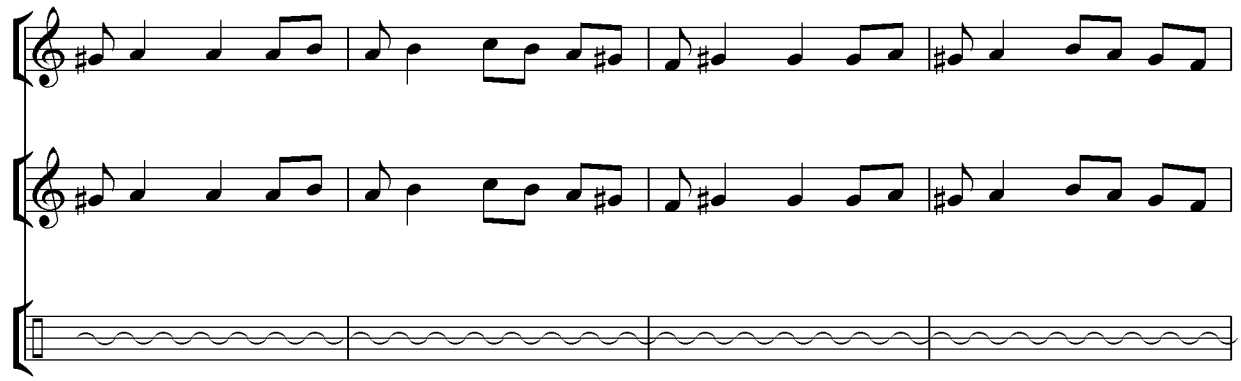

13
p
f
tr
tr
f

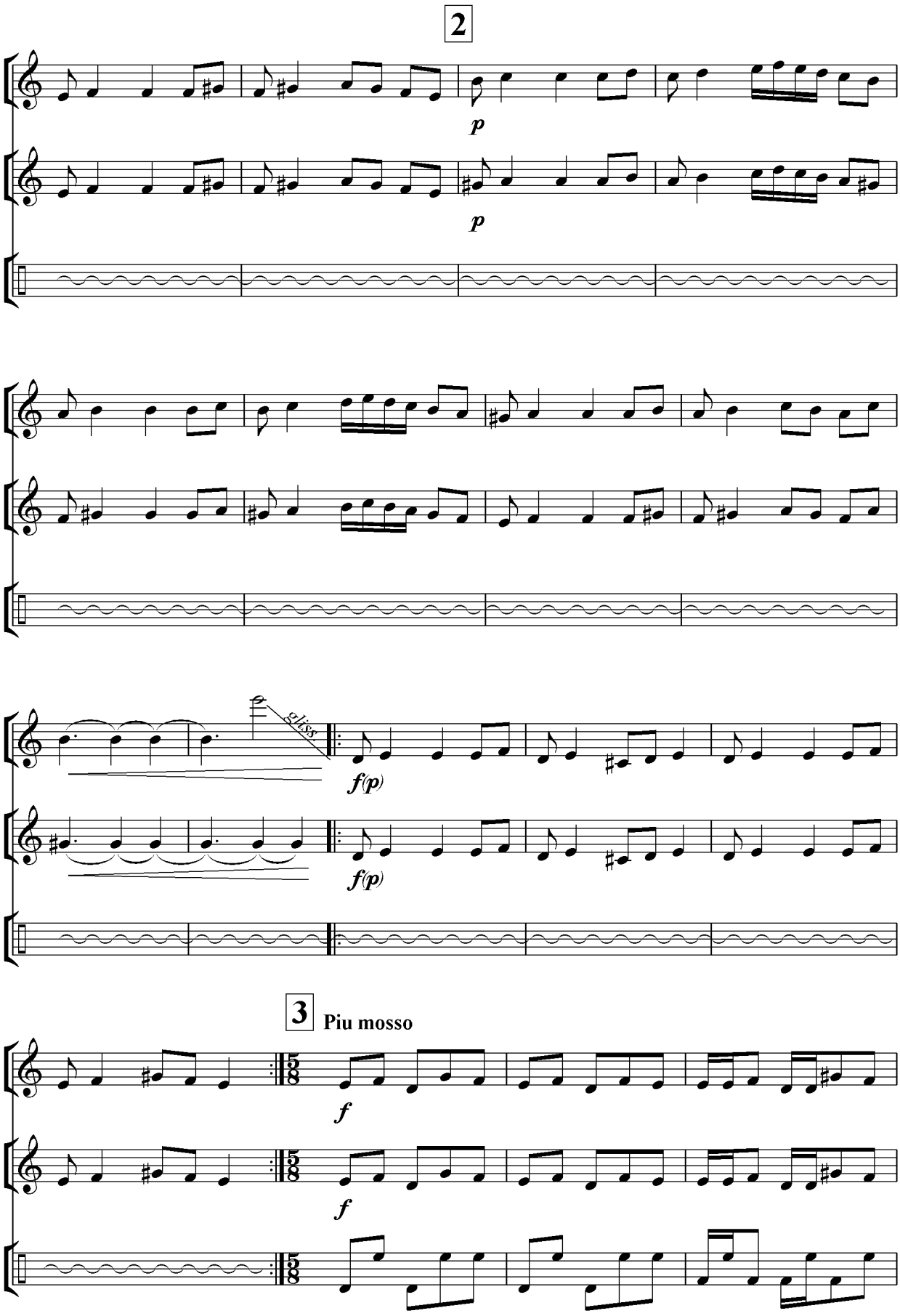
SHARQONA OHANGLAR

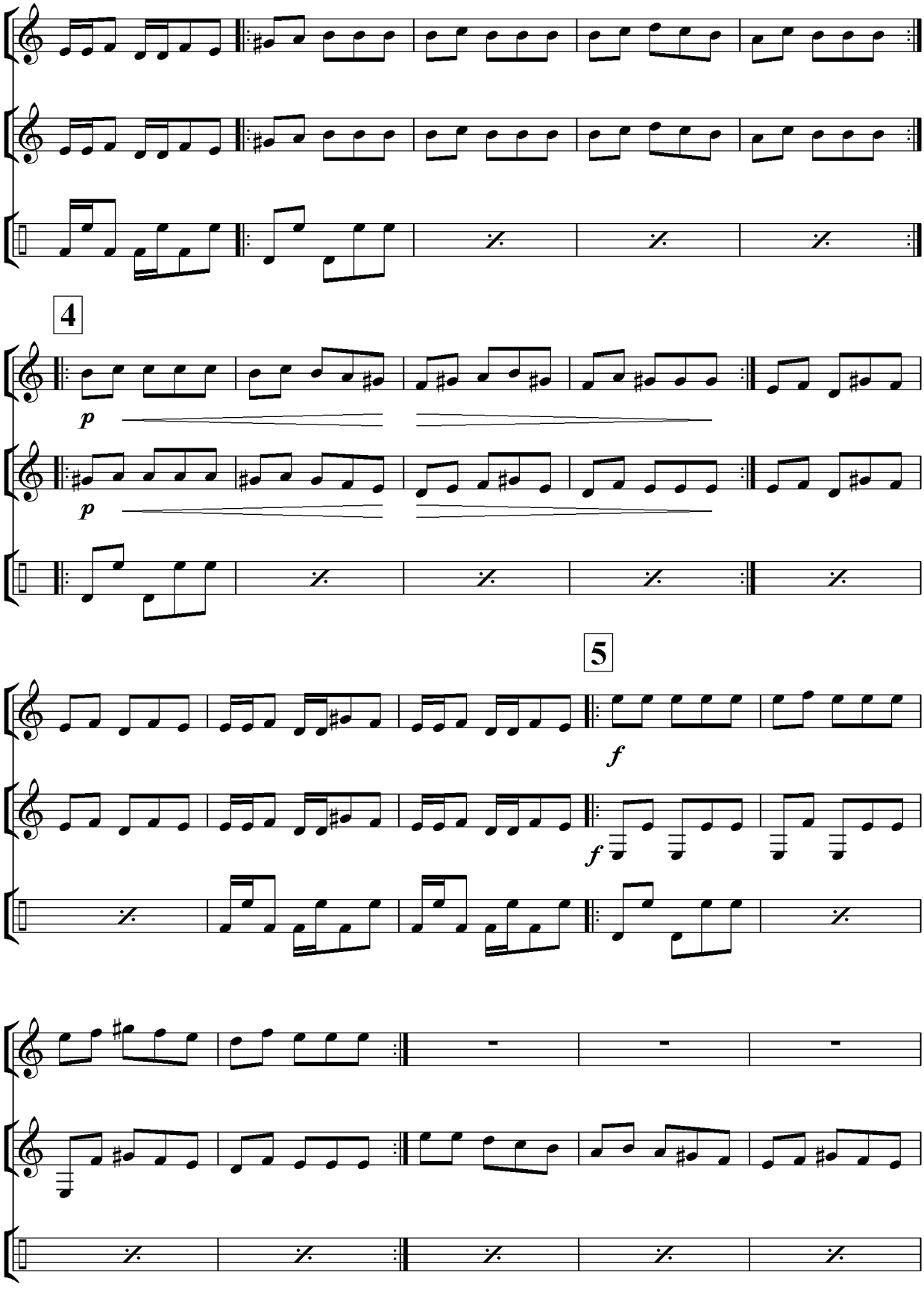
K.Shermatov

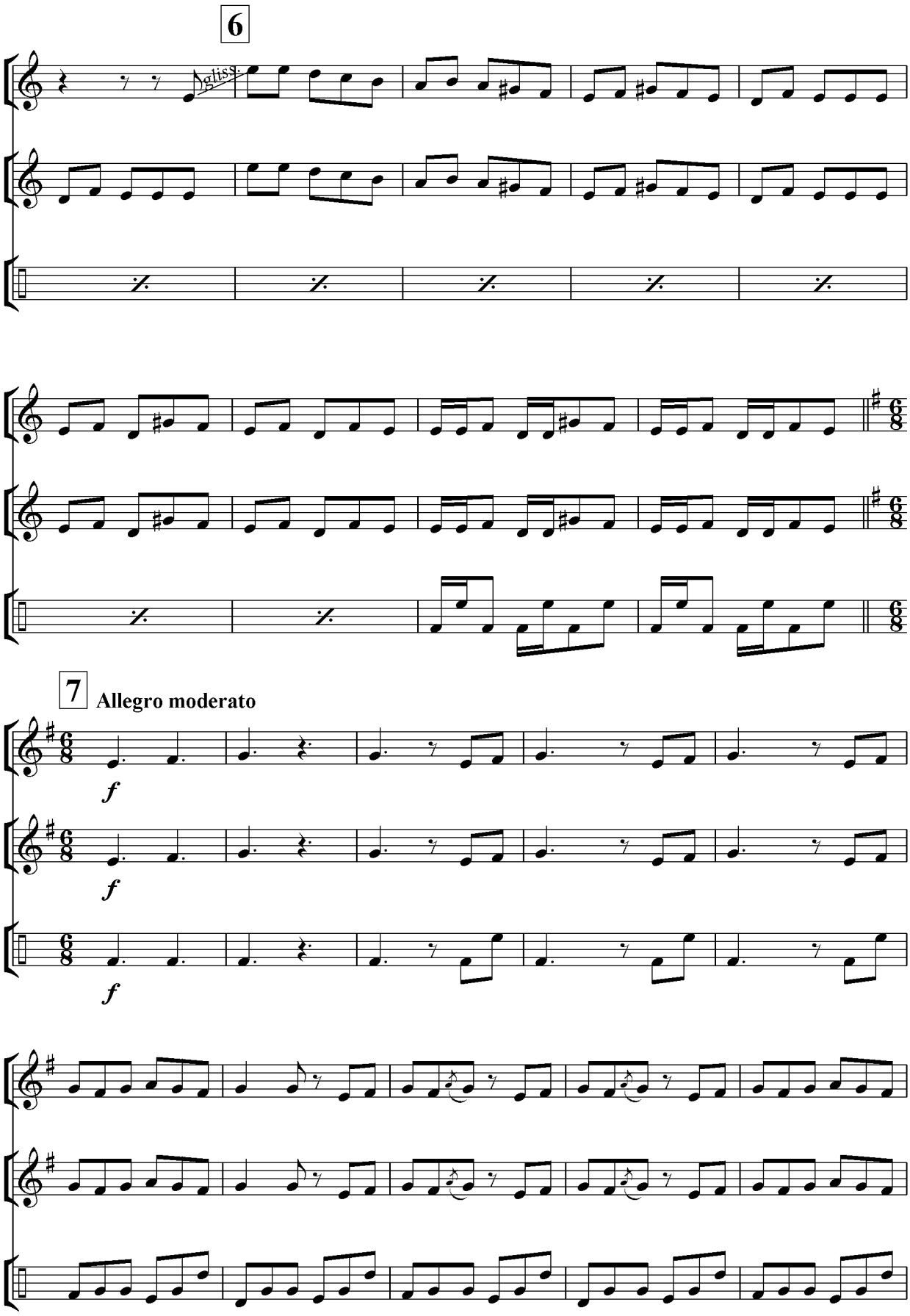


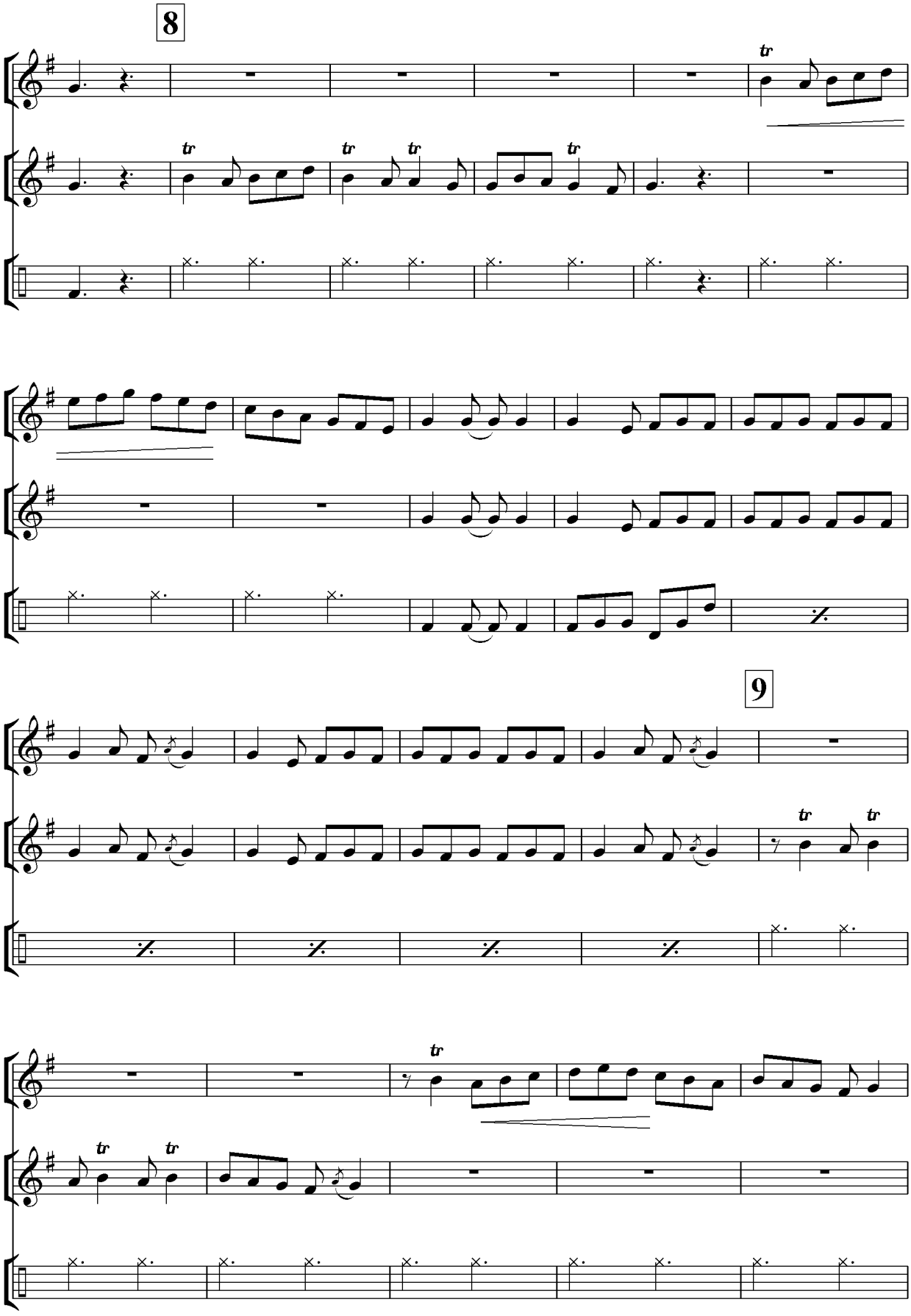


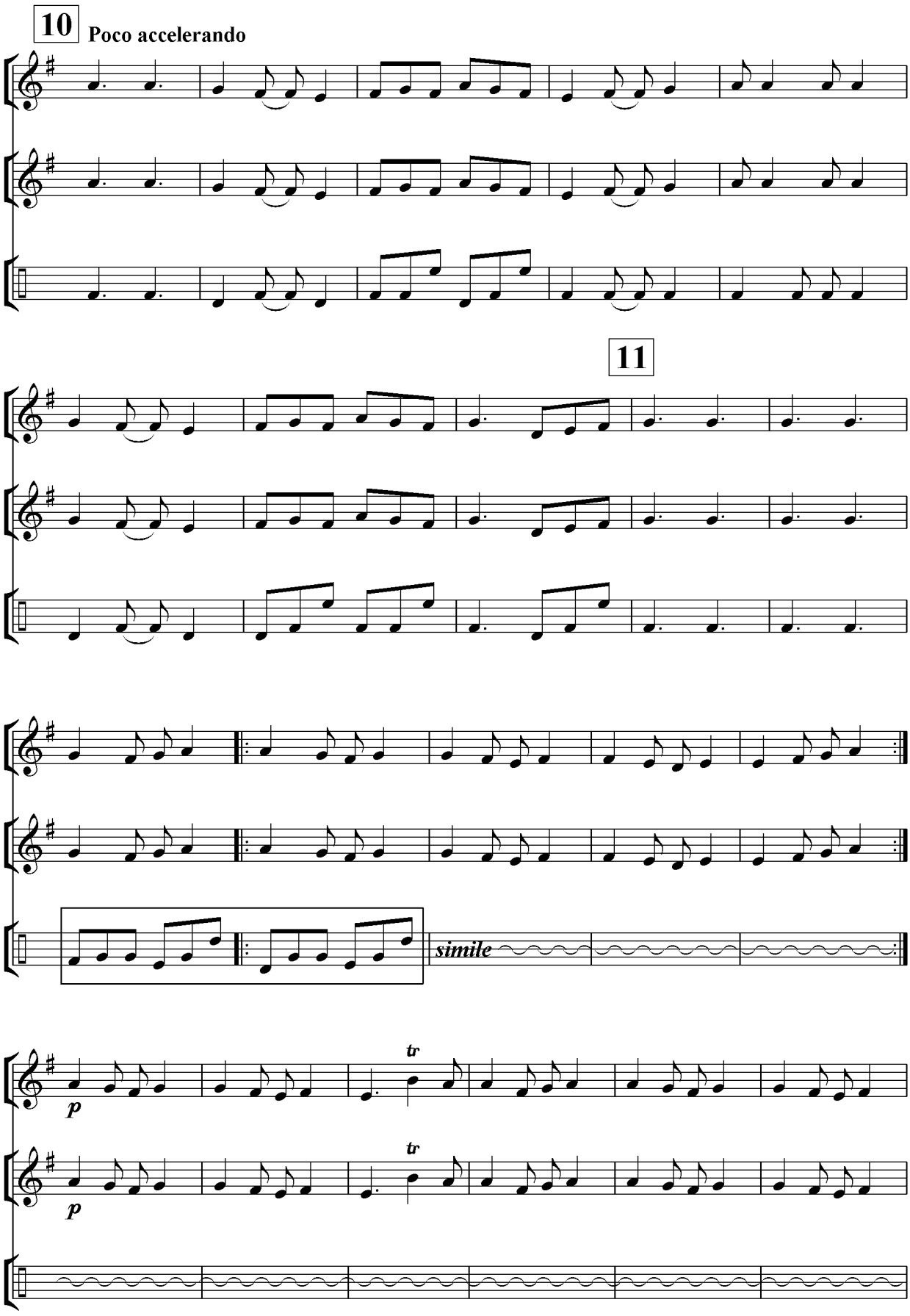


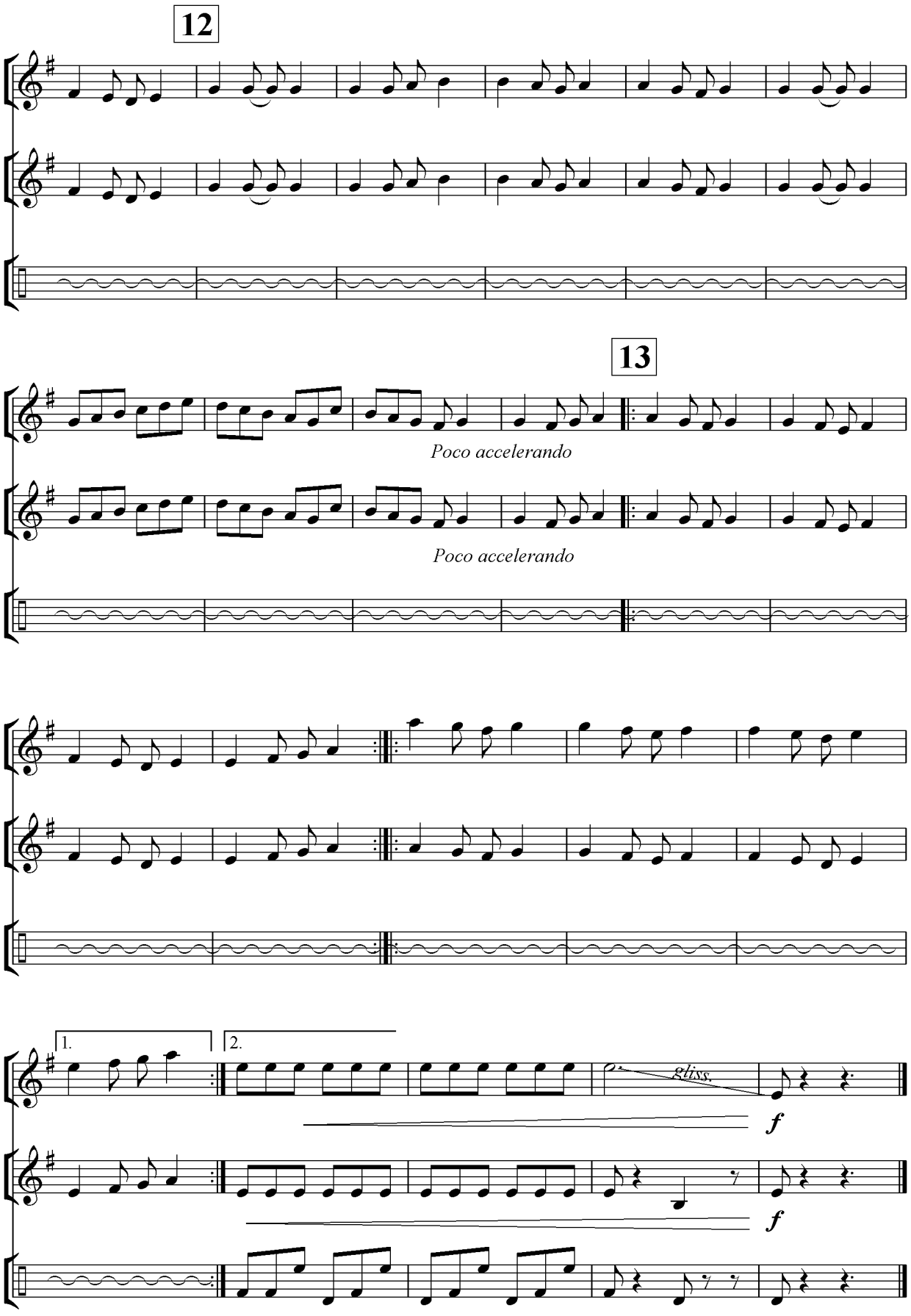

2
p
p
gliss.
f(p)
f(p)
3
Piu mosso
f
f


4
p
p
5
f
f

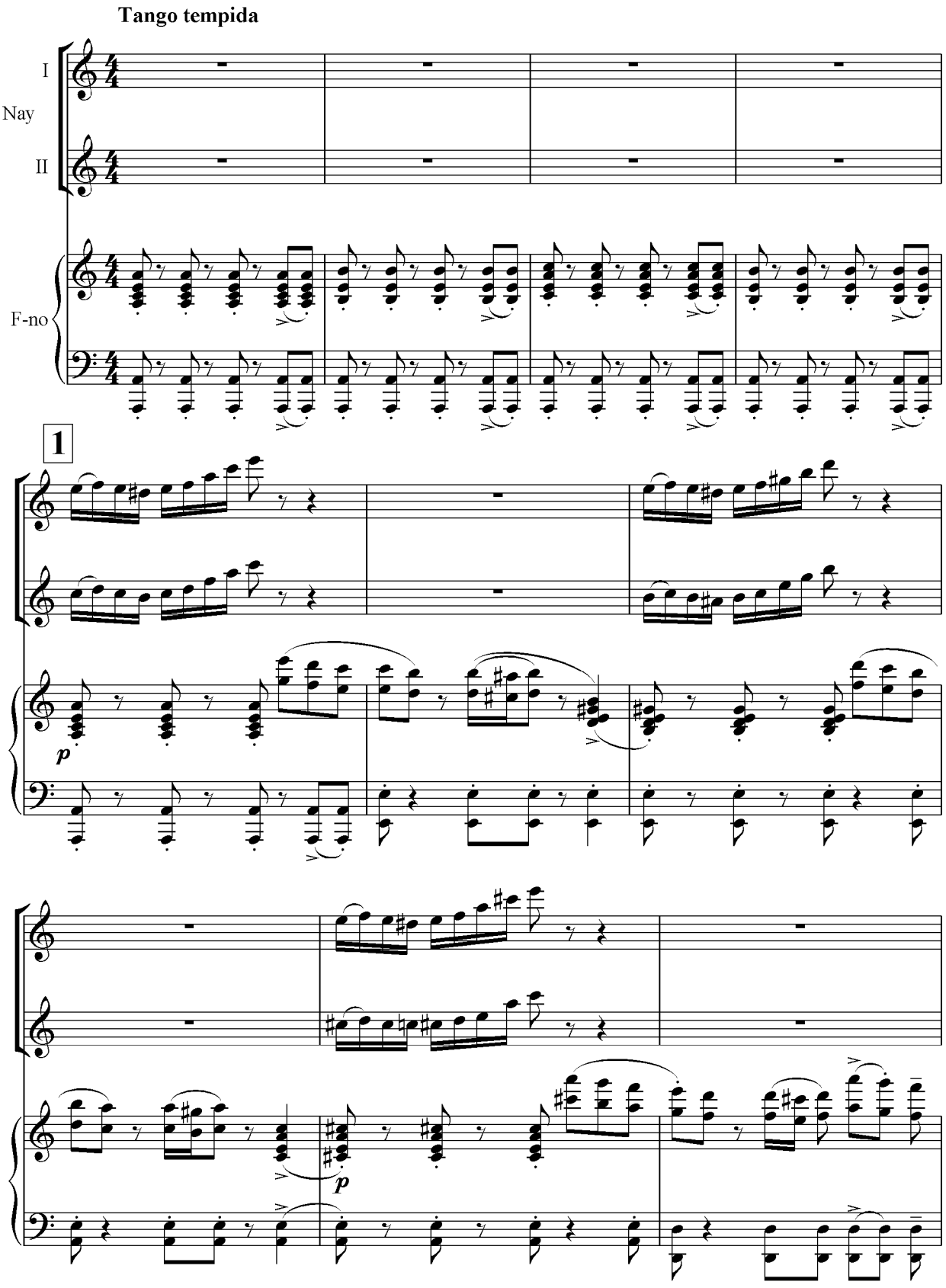

6
gliss.
7
Allegro moderato
f
f
f

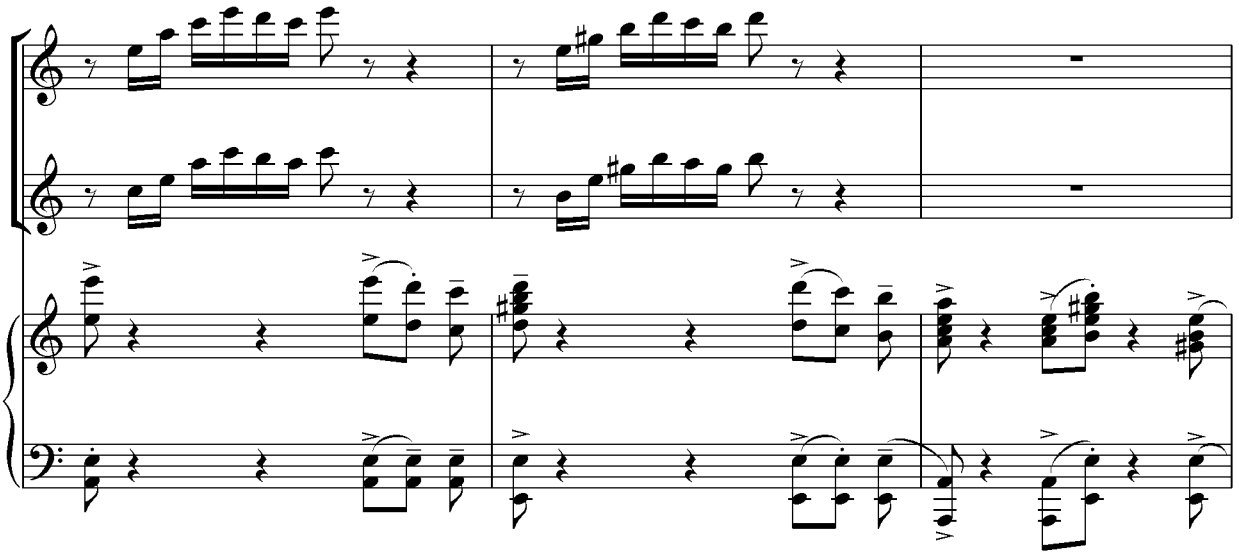

8
9


10
Poco accelerando
11
simile
tr
tr

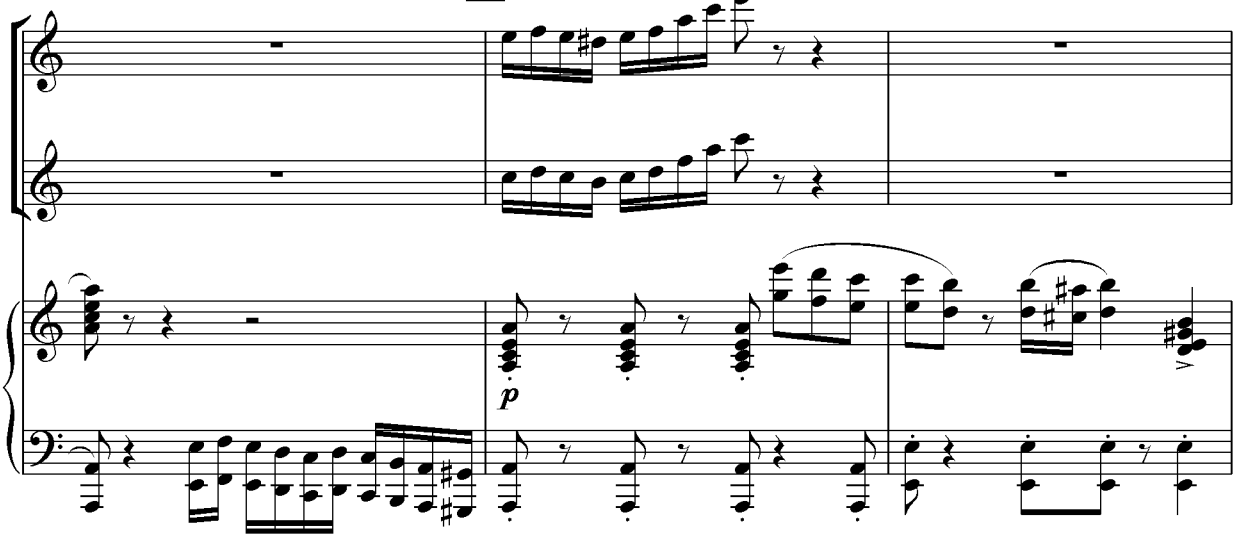

12
13
Poco accelerando
Poco accelerando
1.
2.
gliss.
f
f

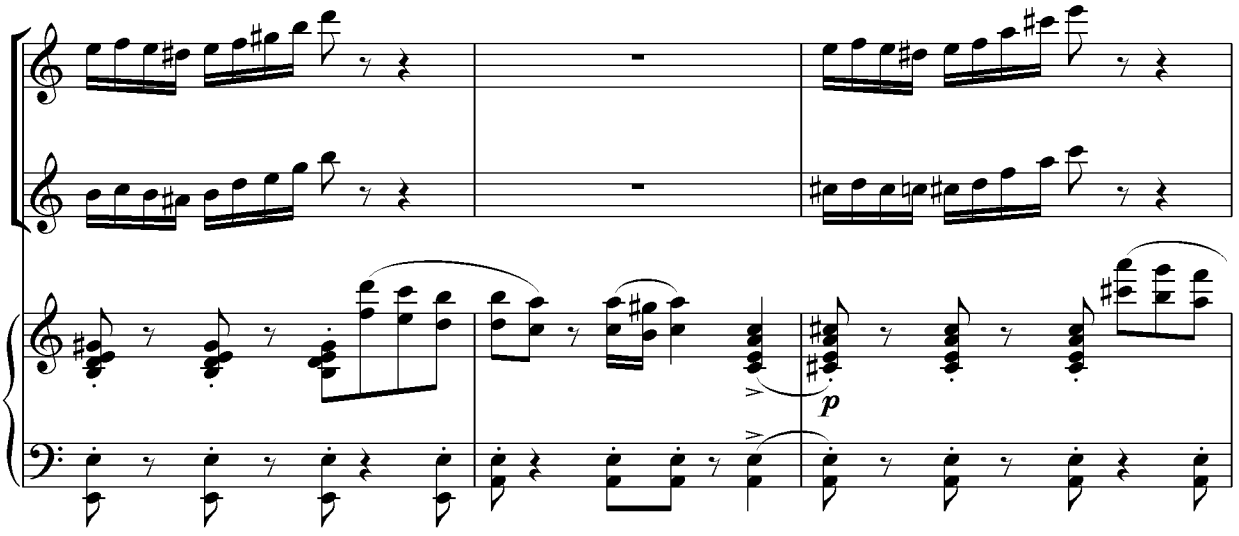
ARGENTINA TANGOSI

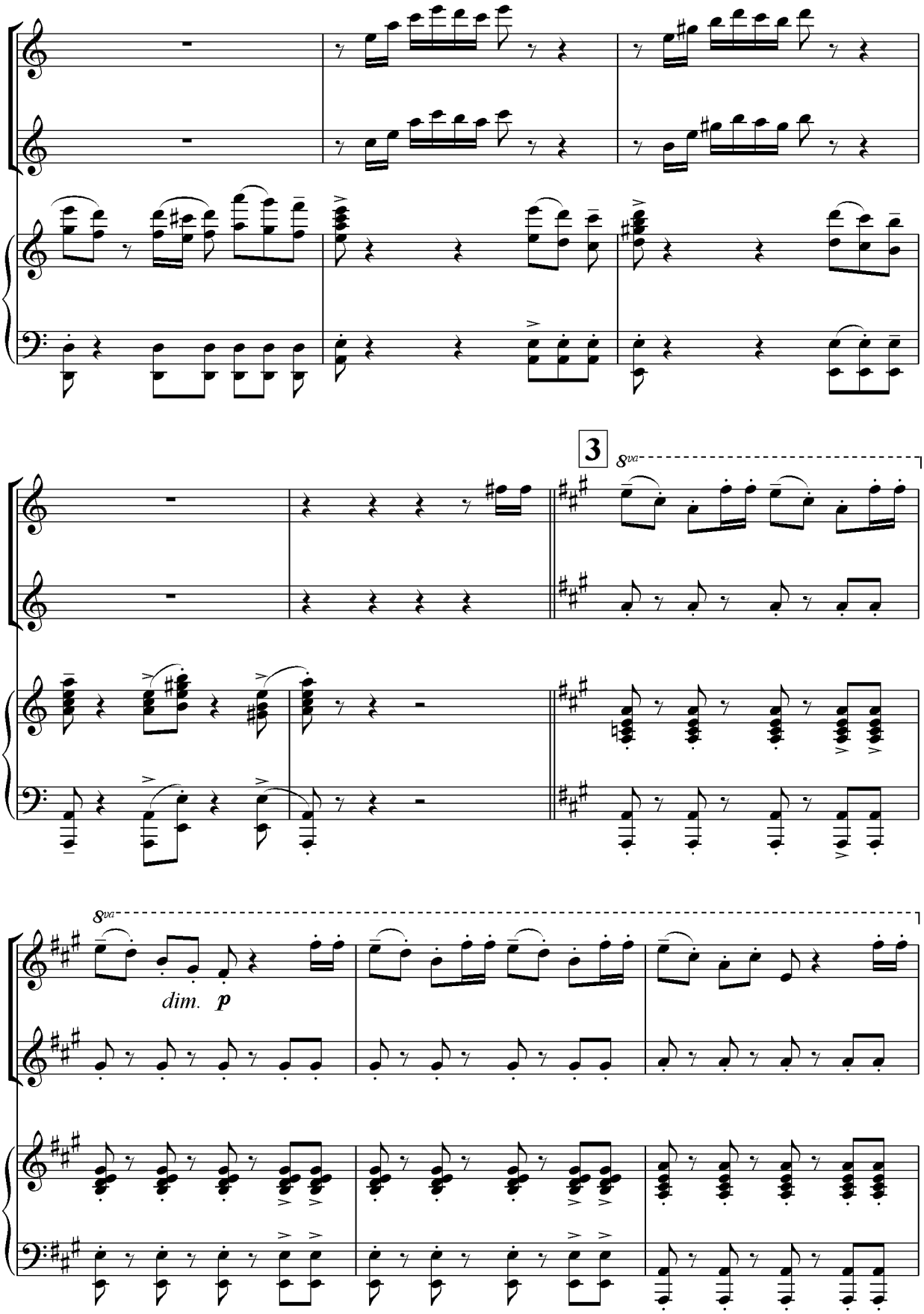


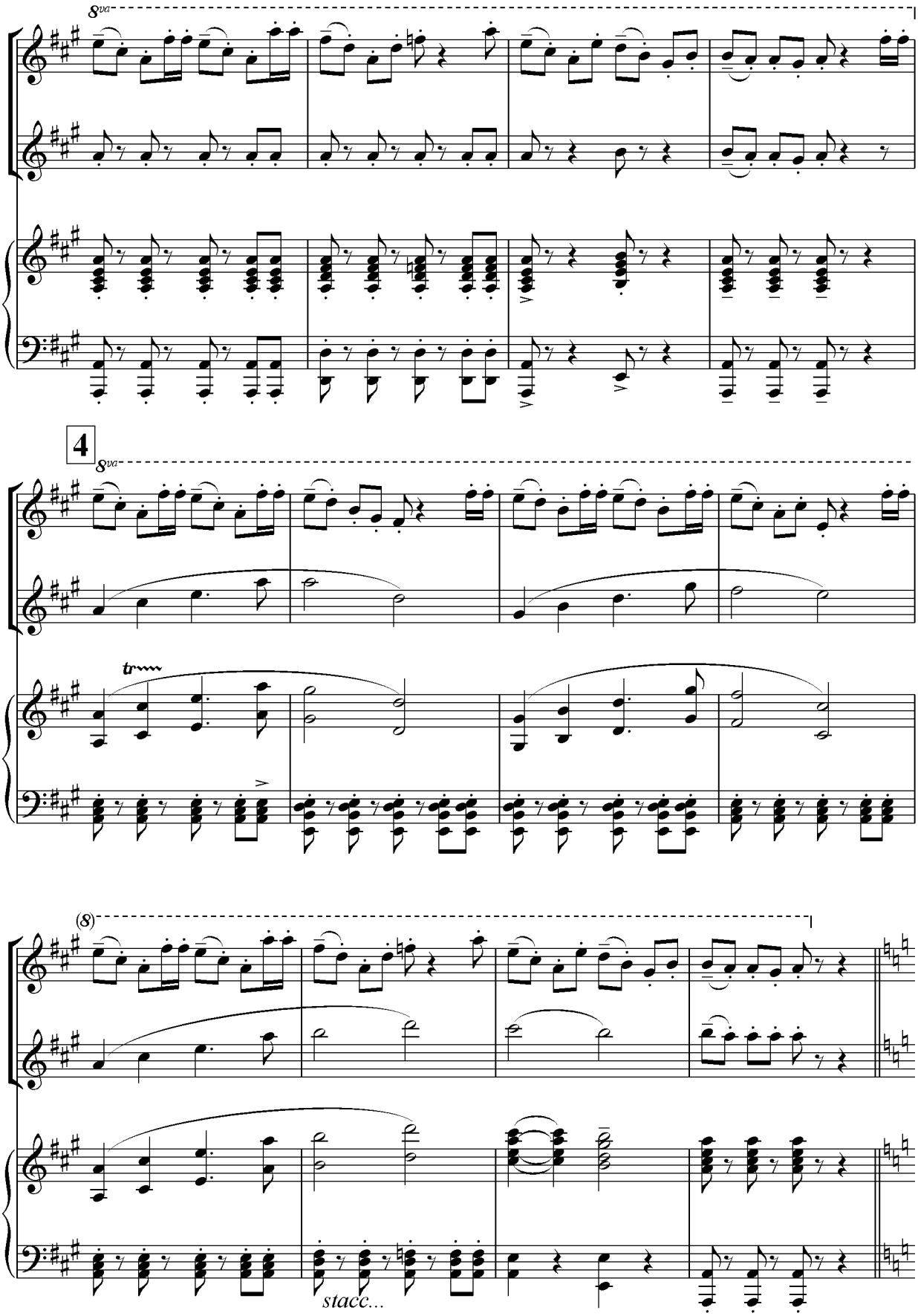


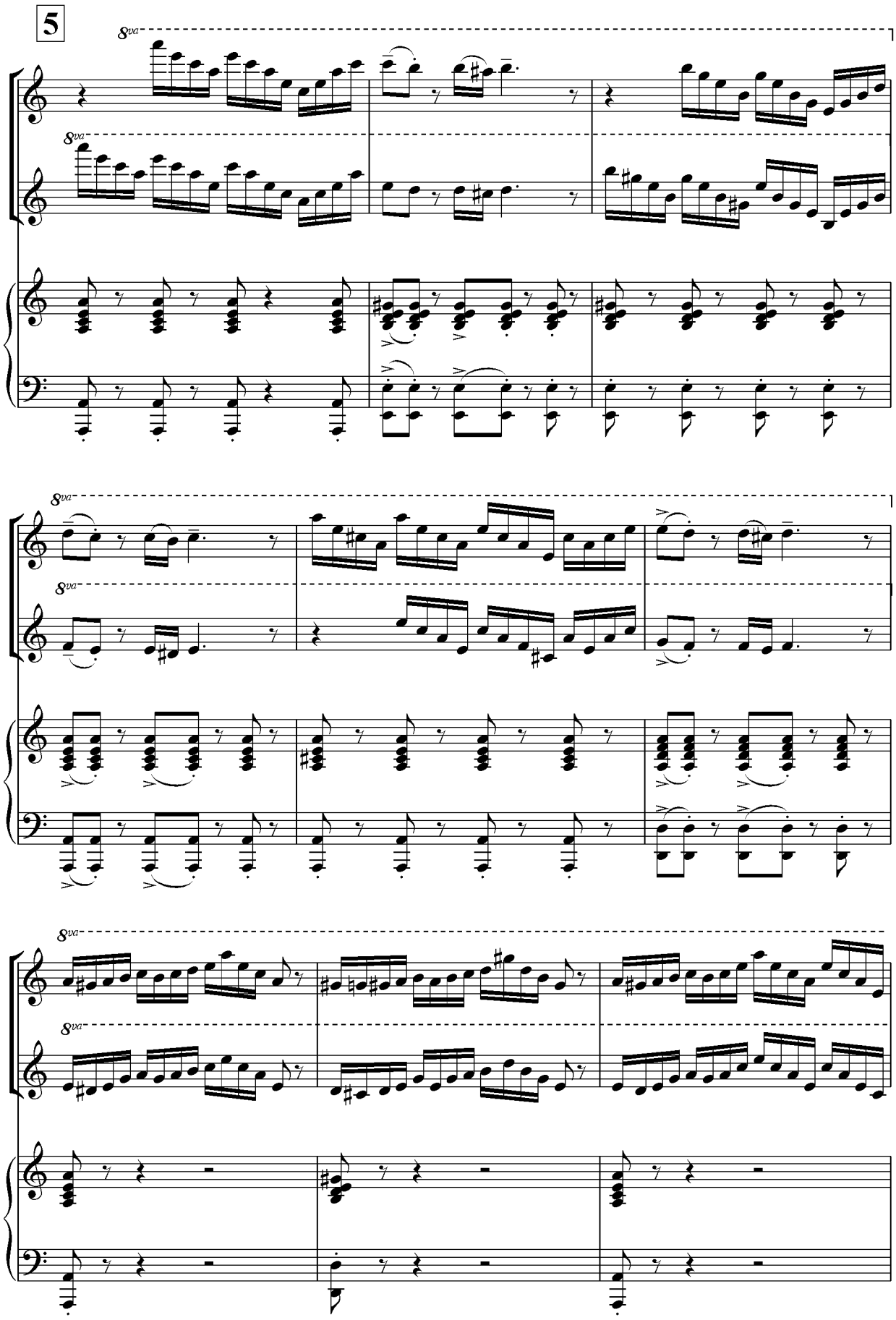
2

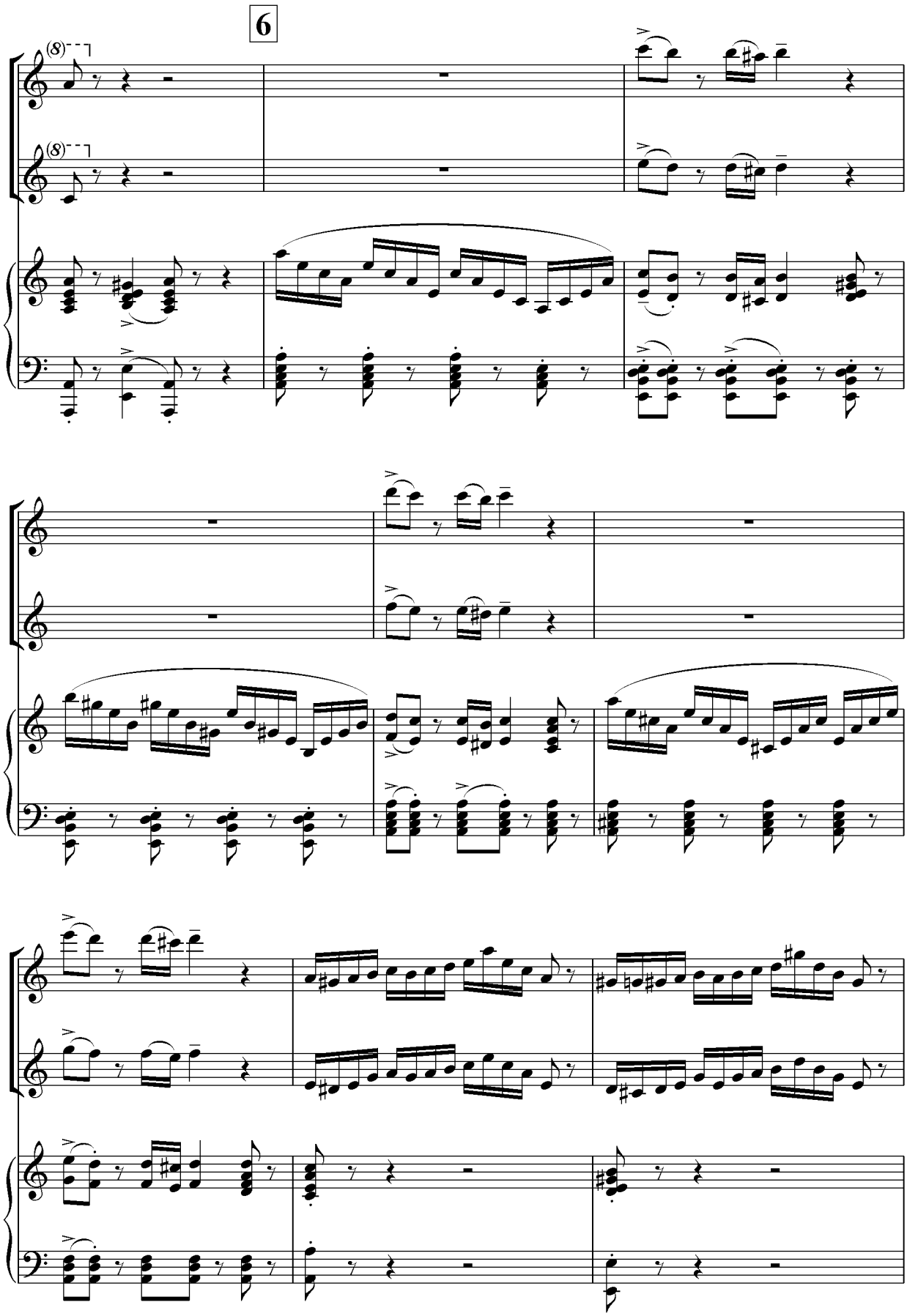


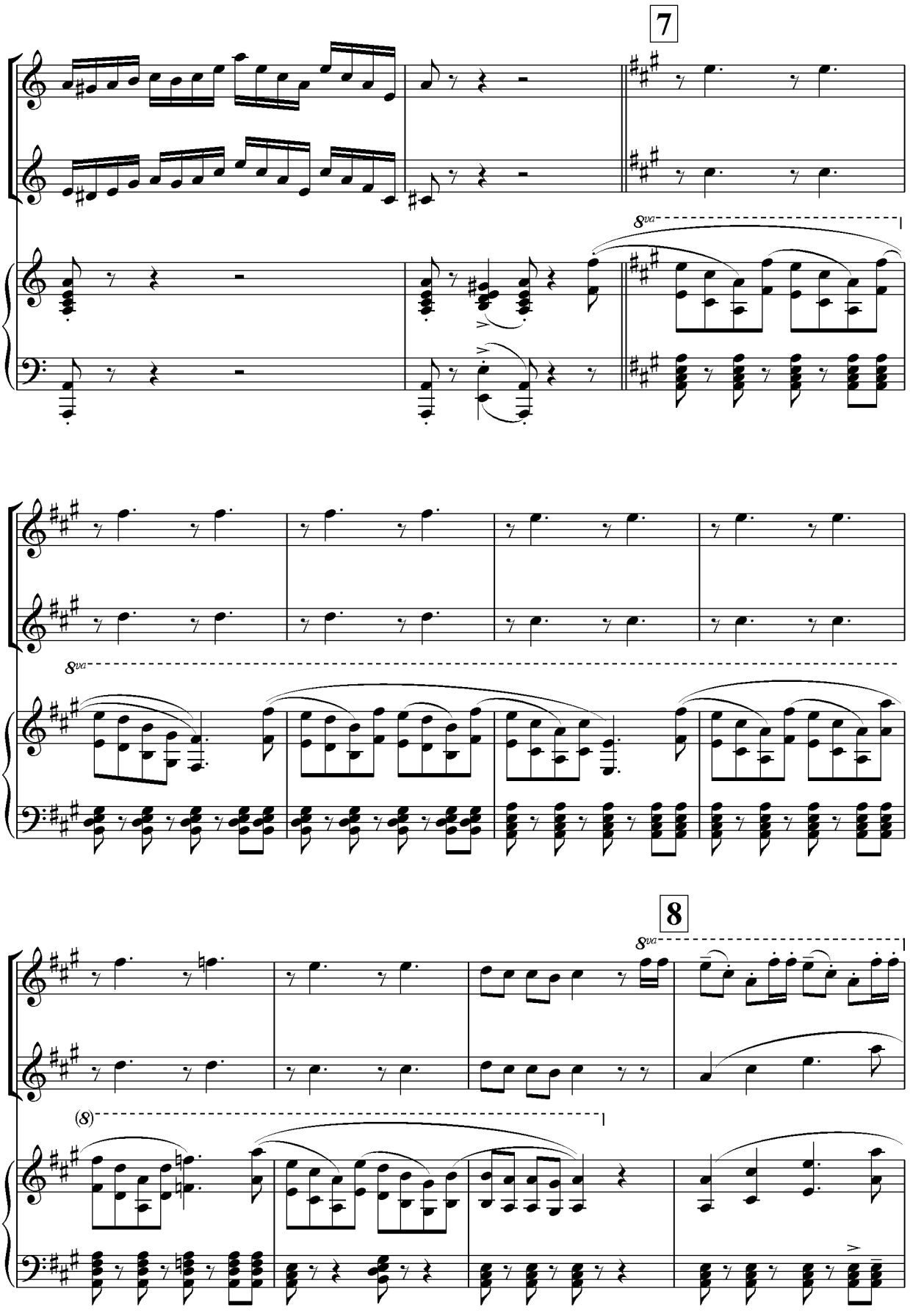


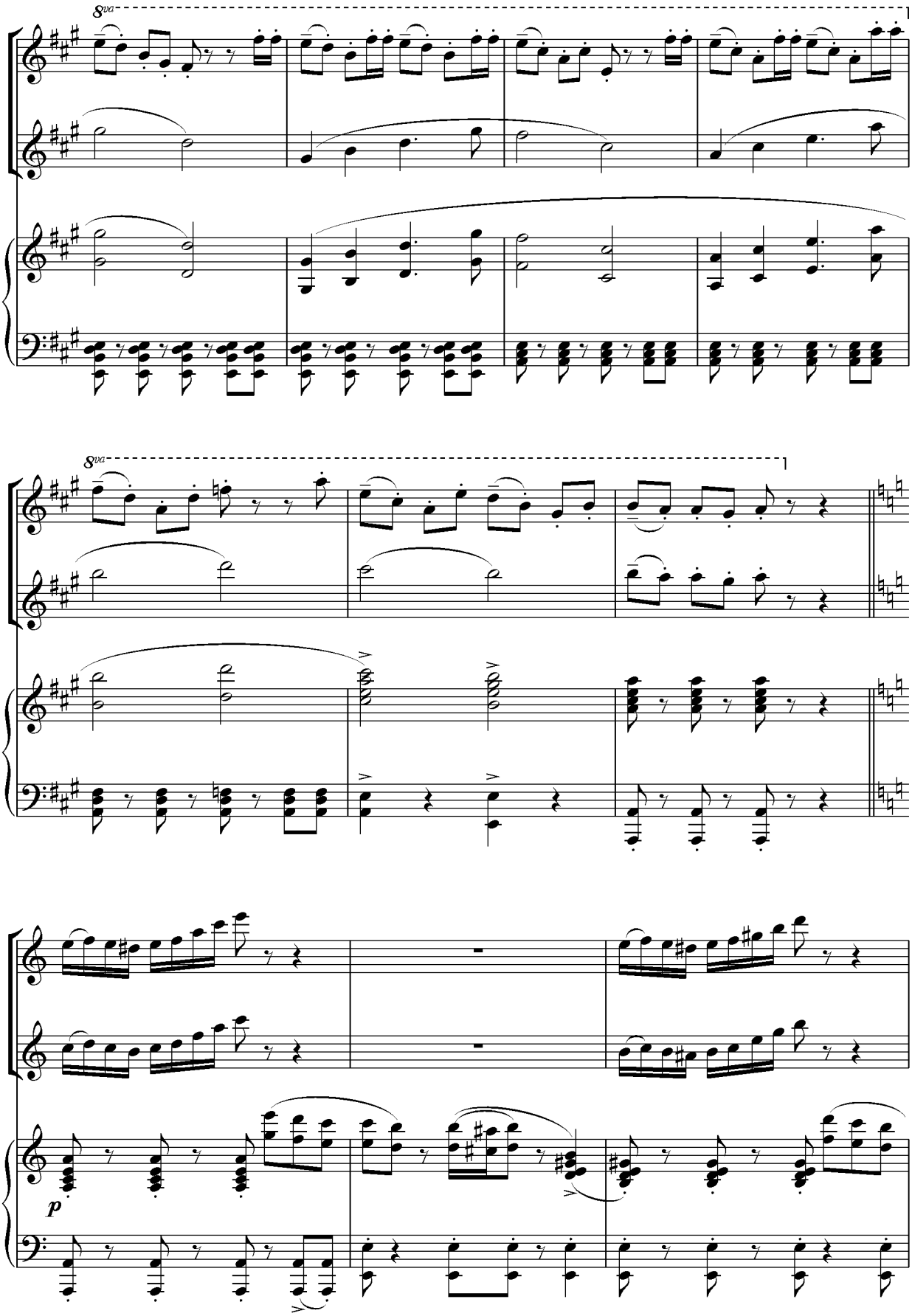

3
8va
8va
dim.
p

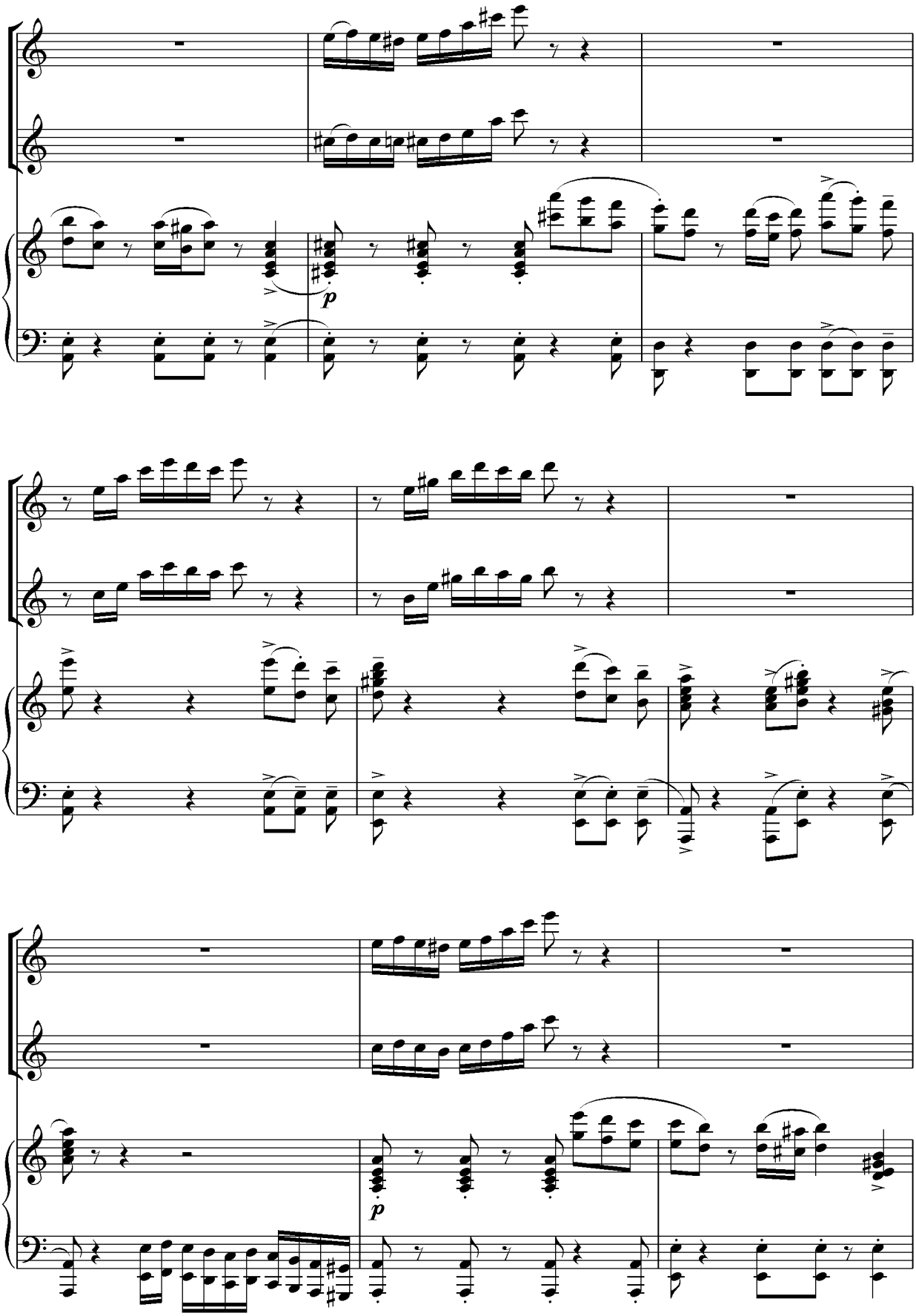

8va
4
8va
tr
(8)
stacc...

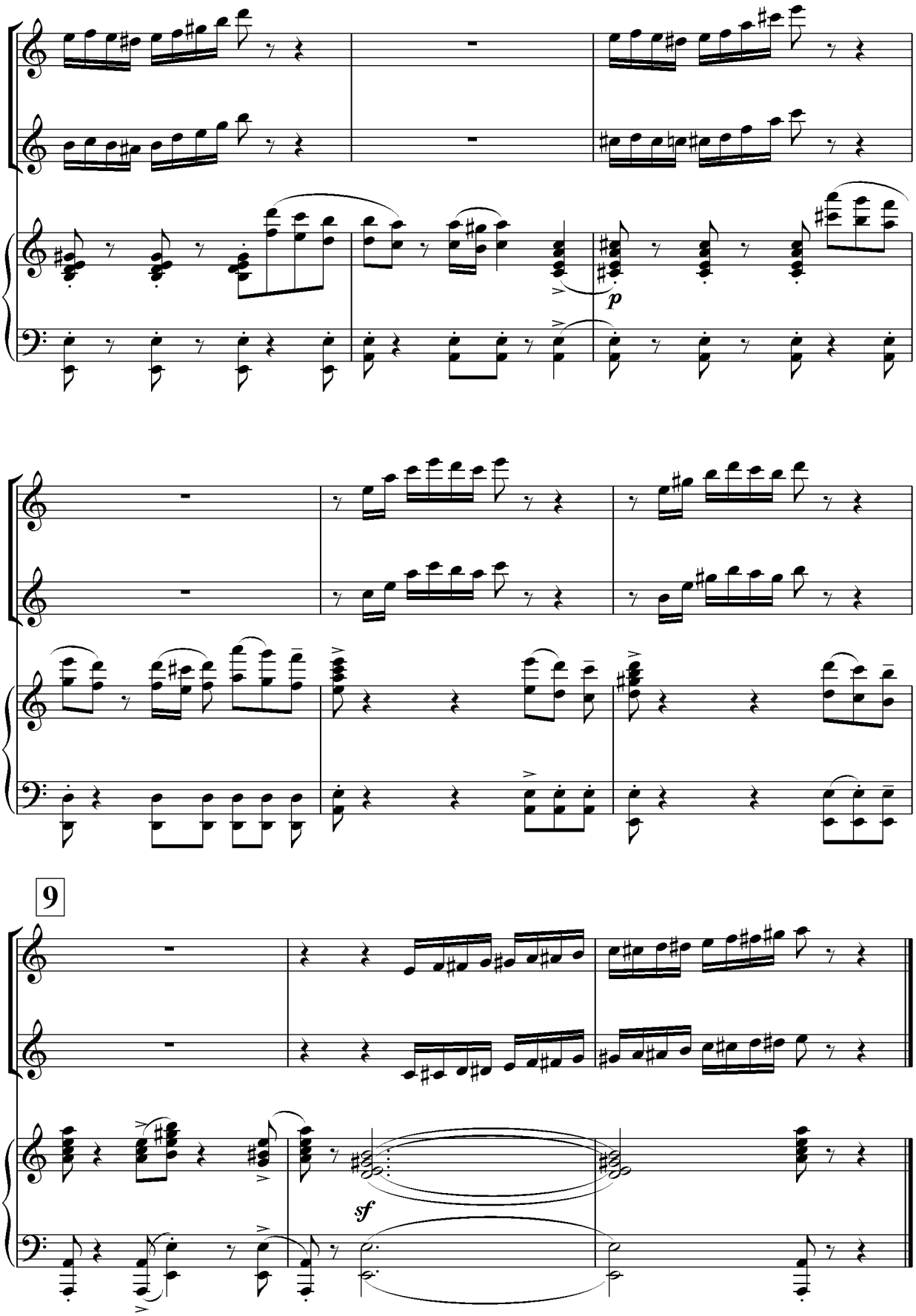

5
8va
8va
8va
8va
8va
8va


6


7
8va
8va
8
8va
(8)

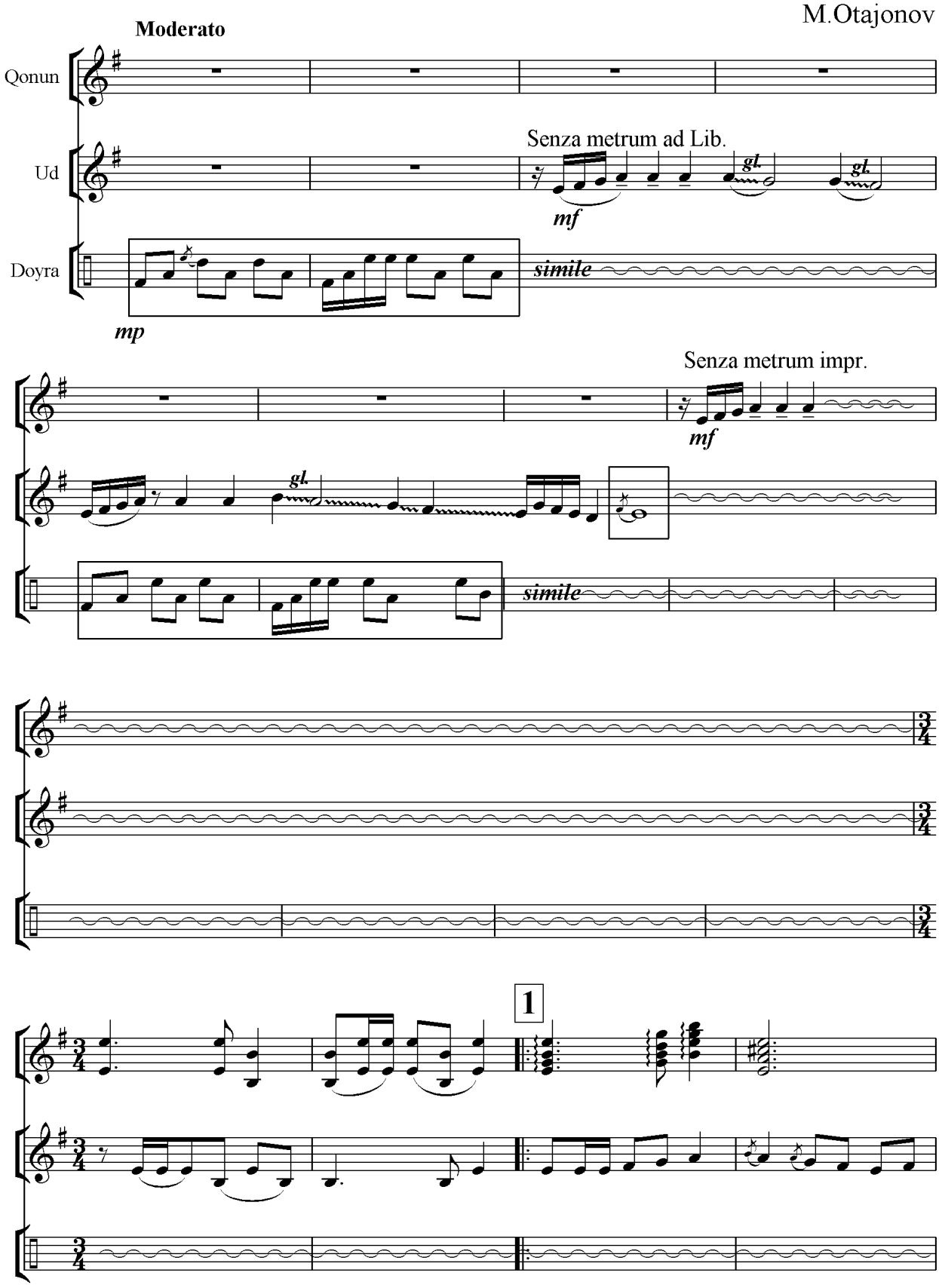

8va
8va
p

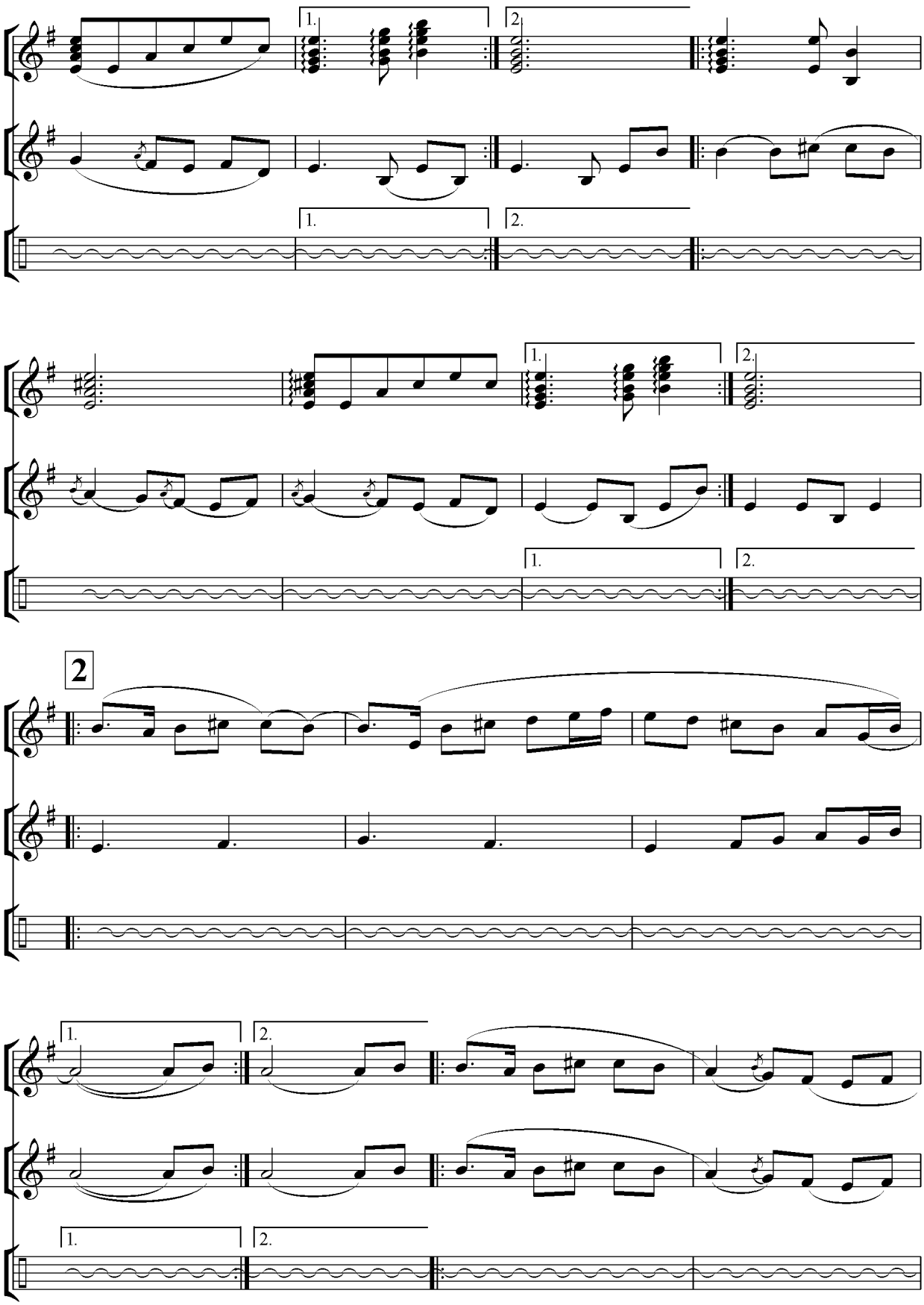

p
p

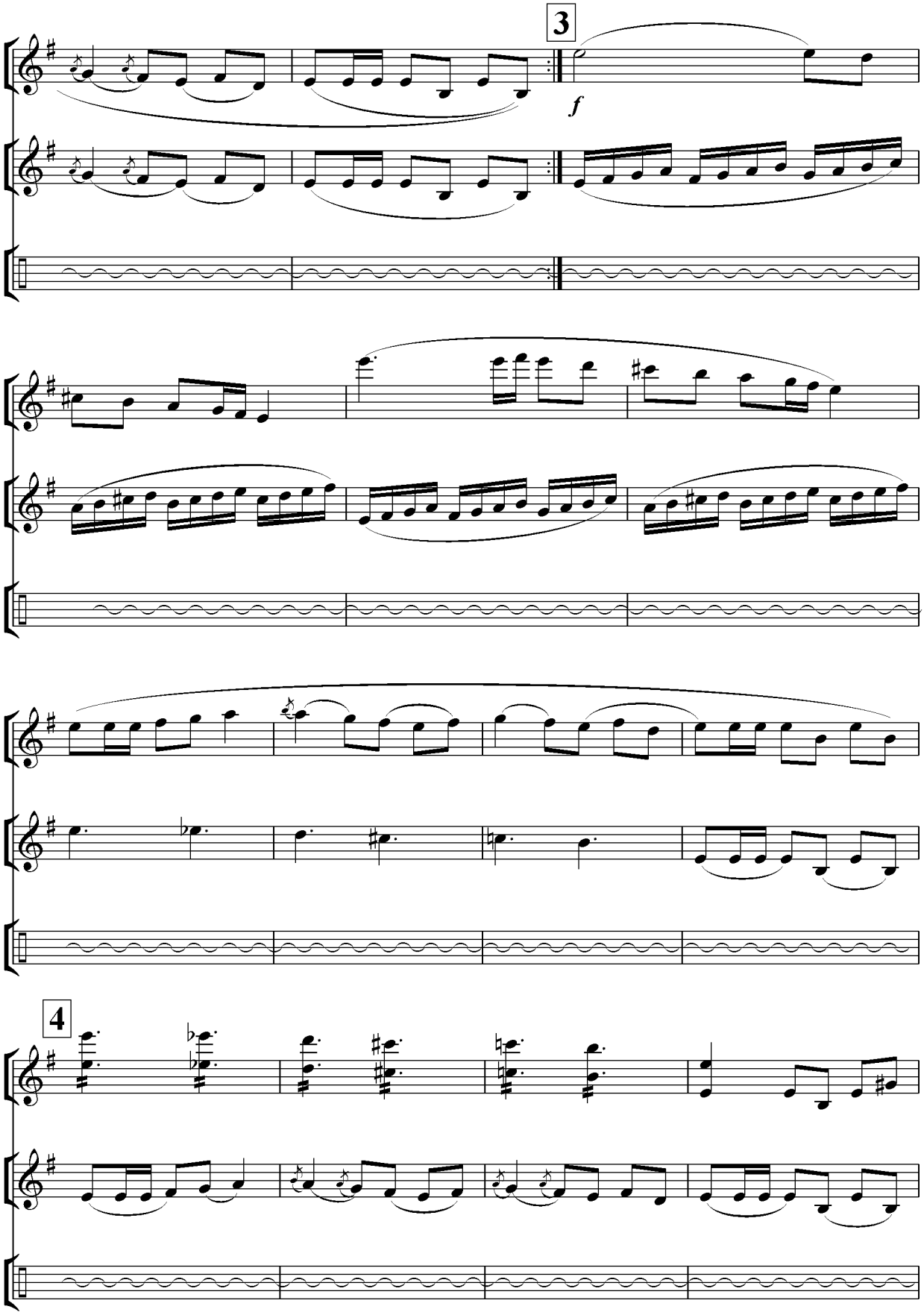

p
9
sf

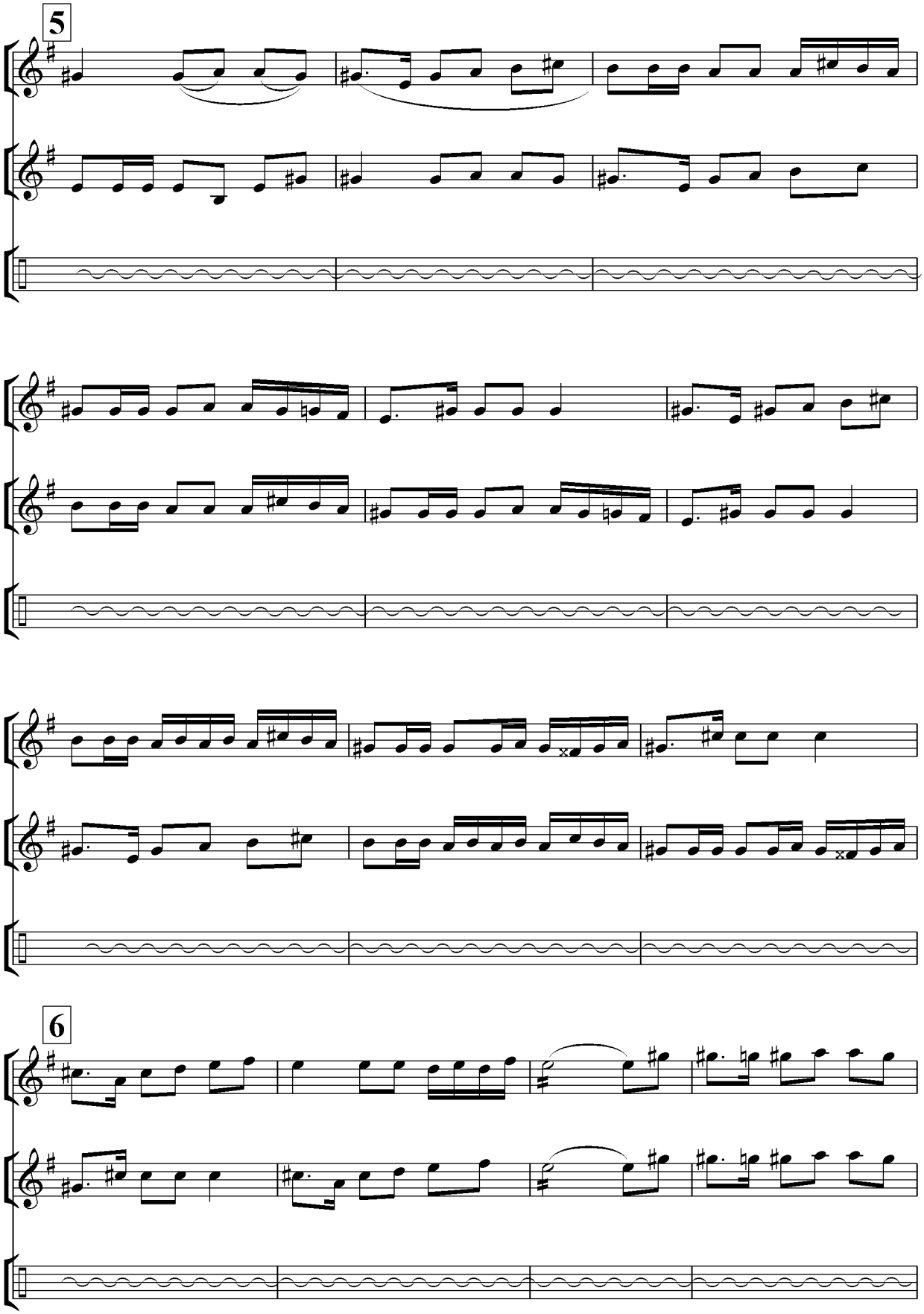
YO'L

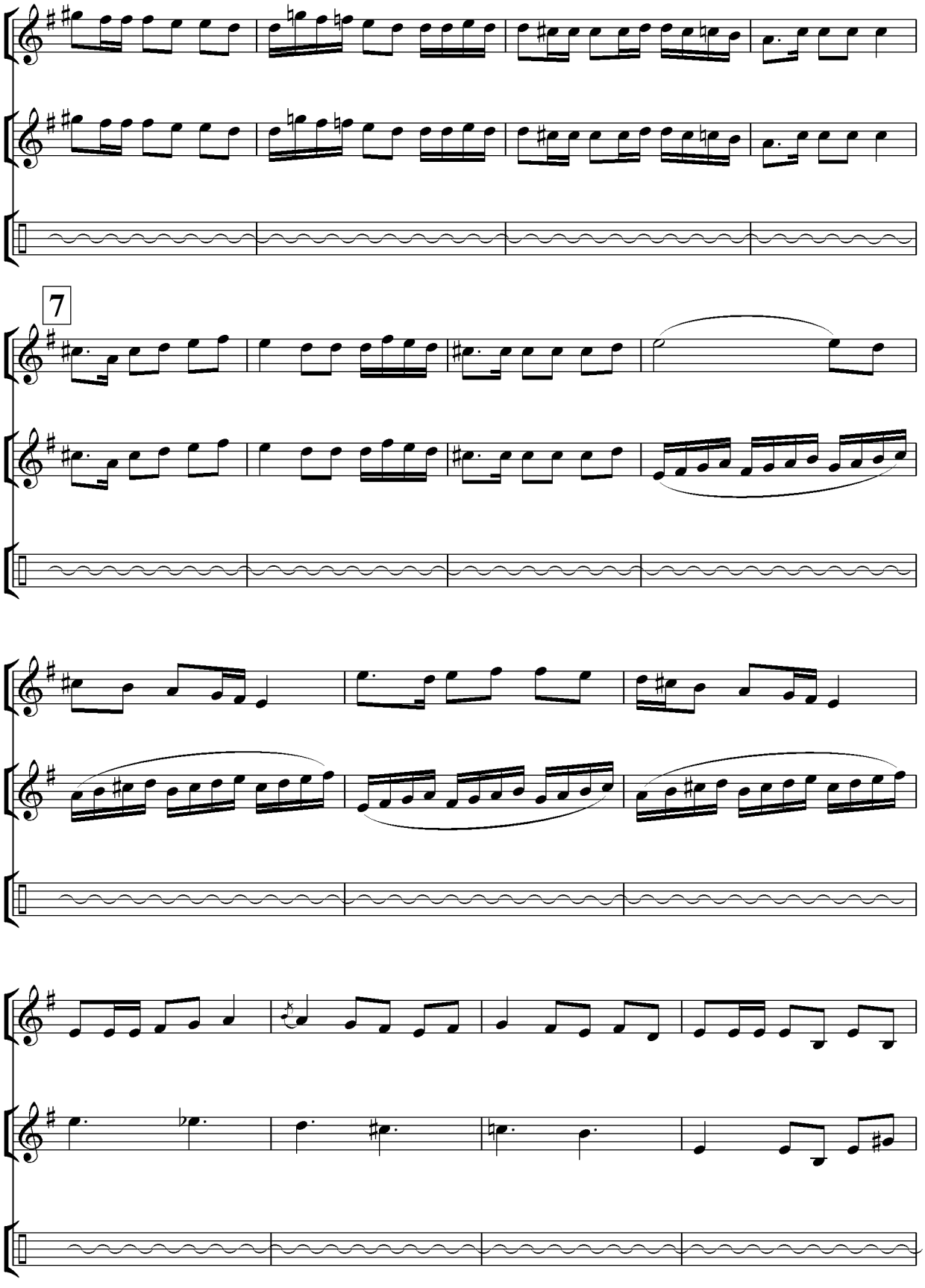
M.Otajonov

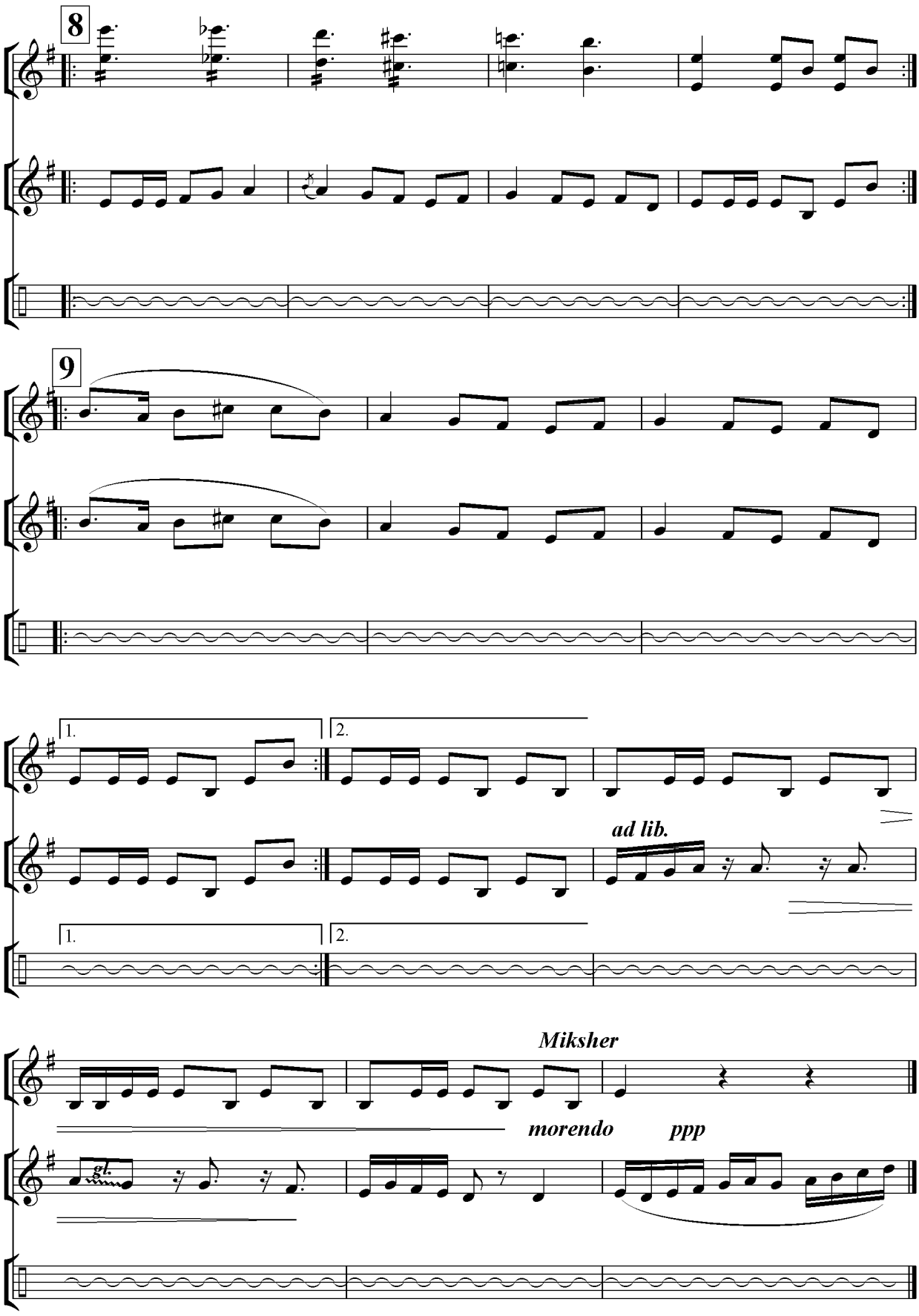



1.
2.
1.
2.
1.
2.
1.
2.
2
1.
2.
1.
2.

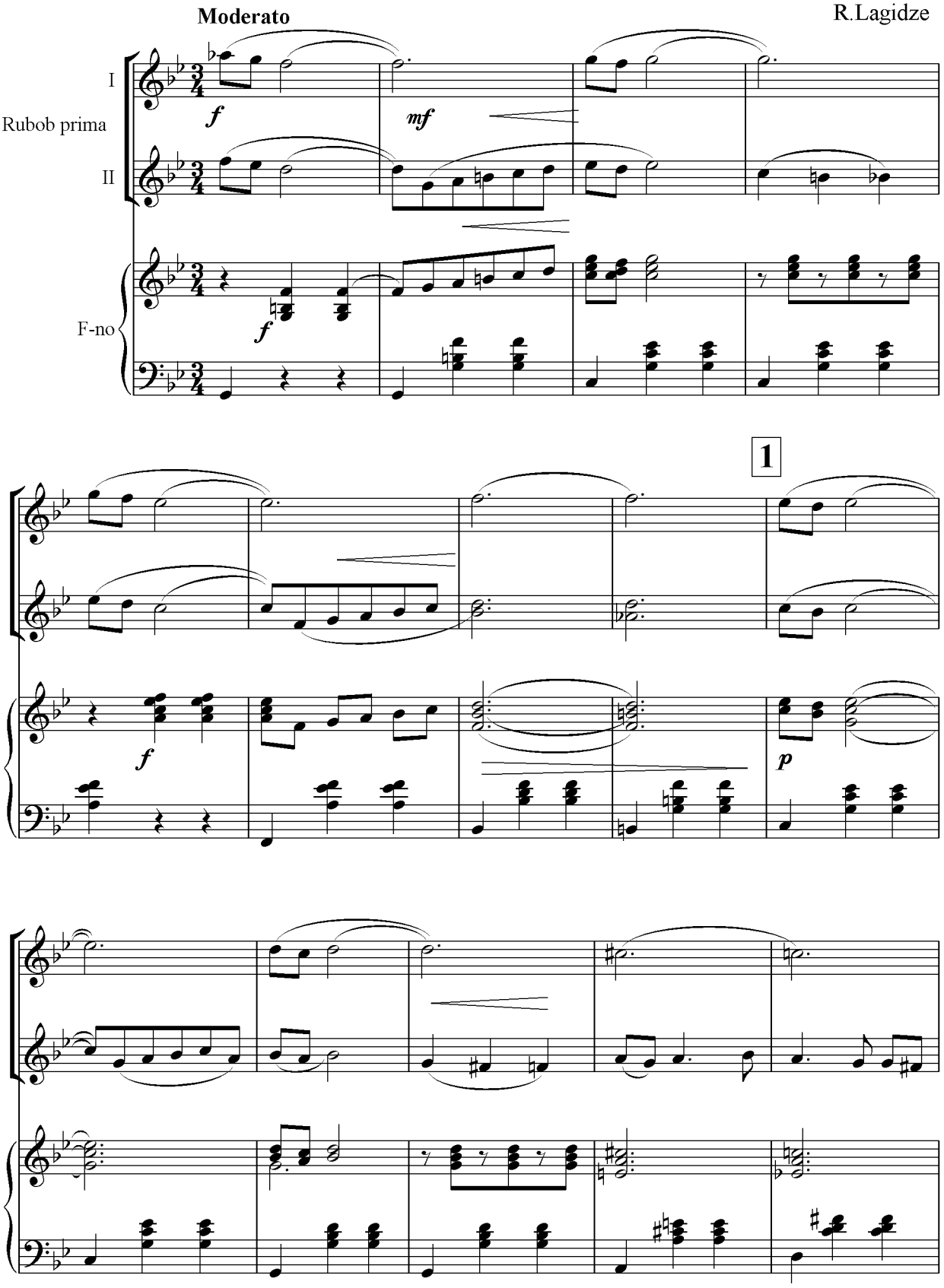

3
f
4

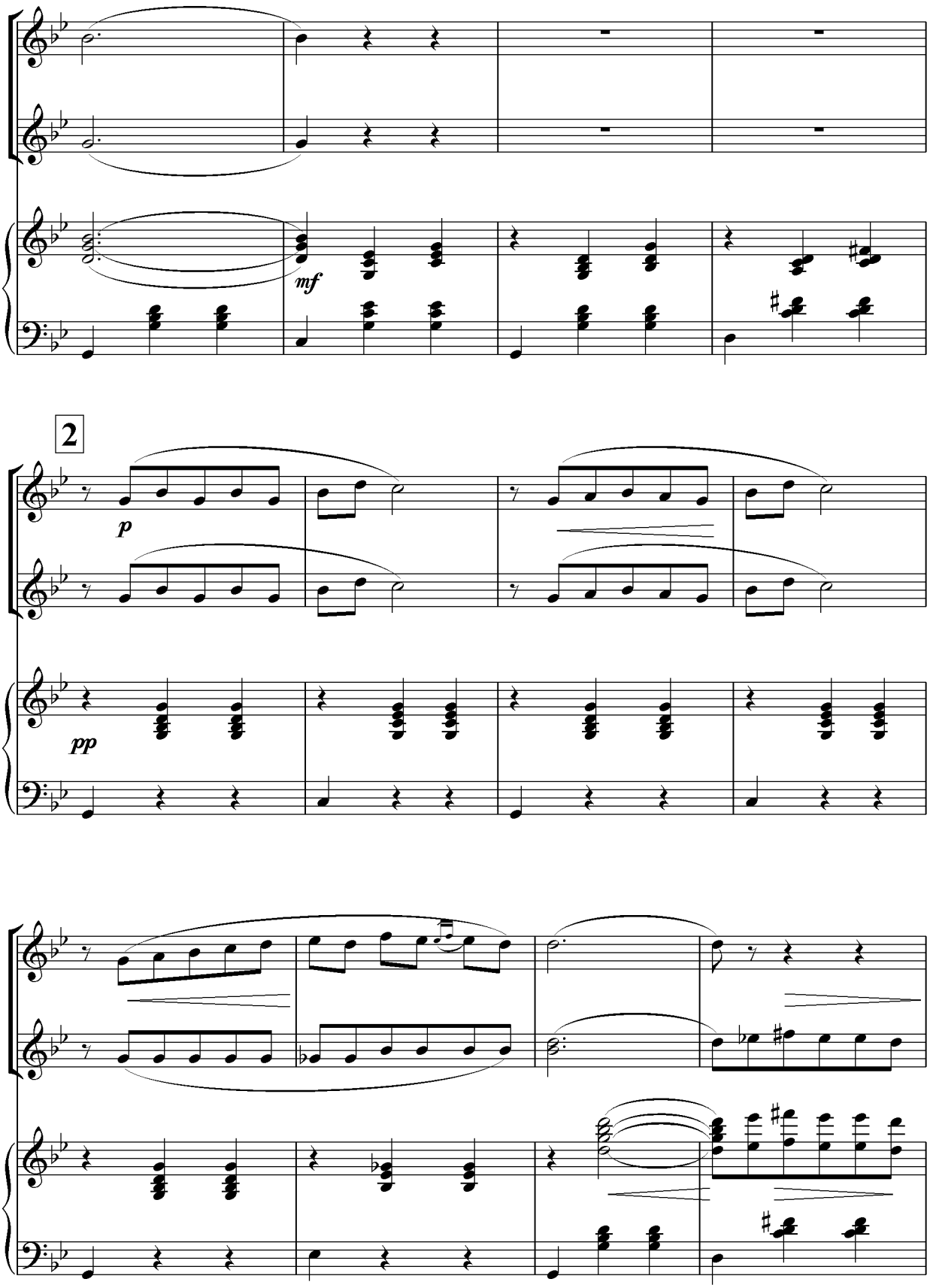

5
6

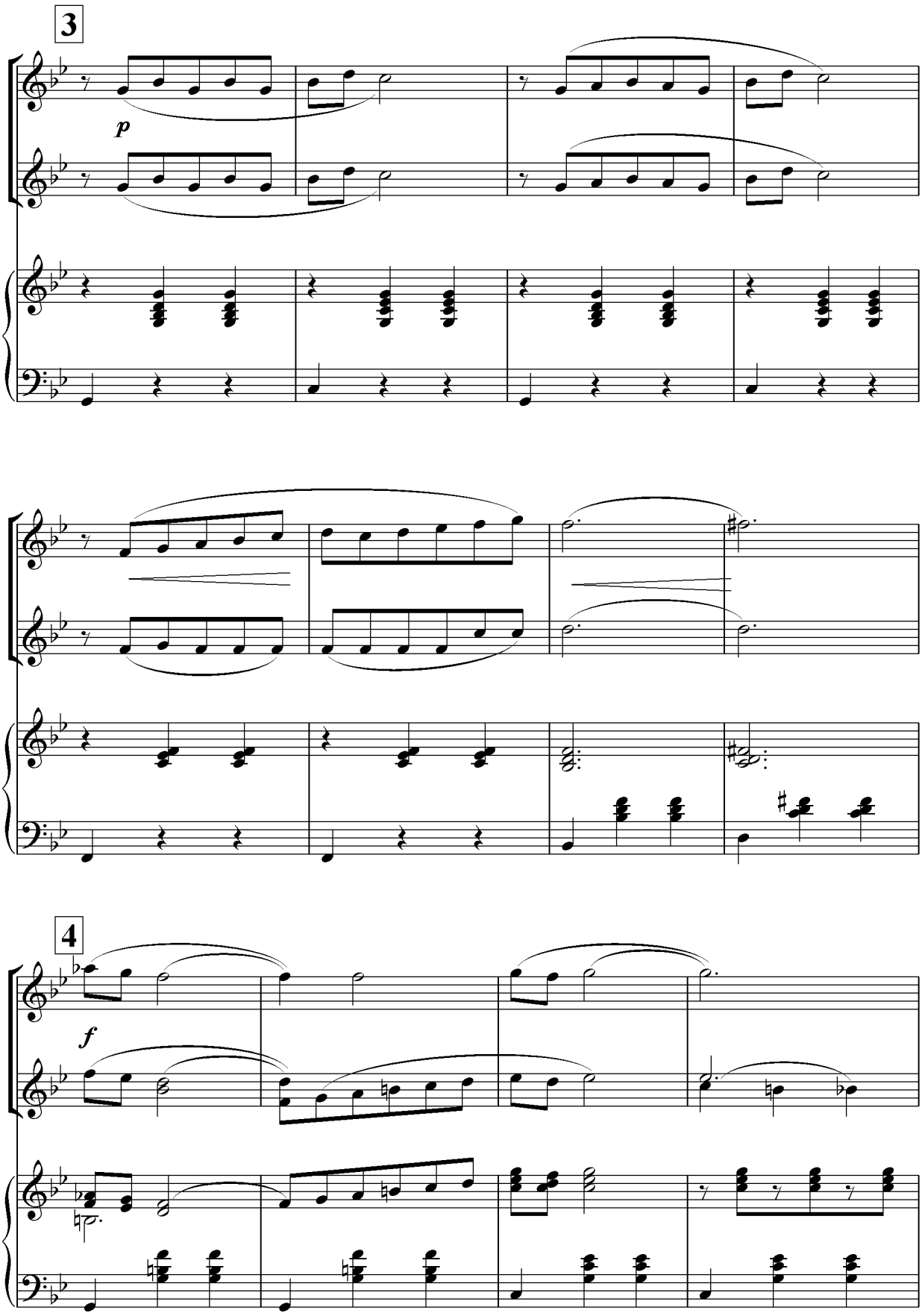

7

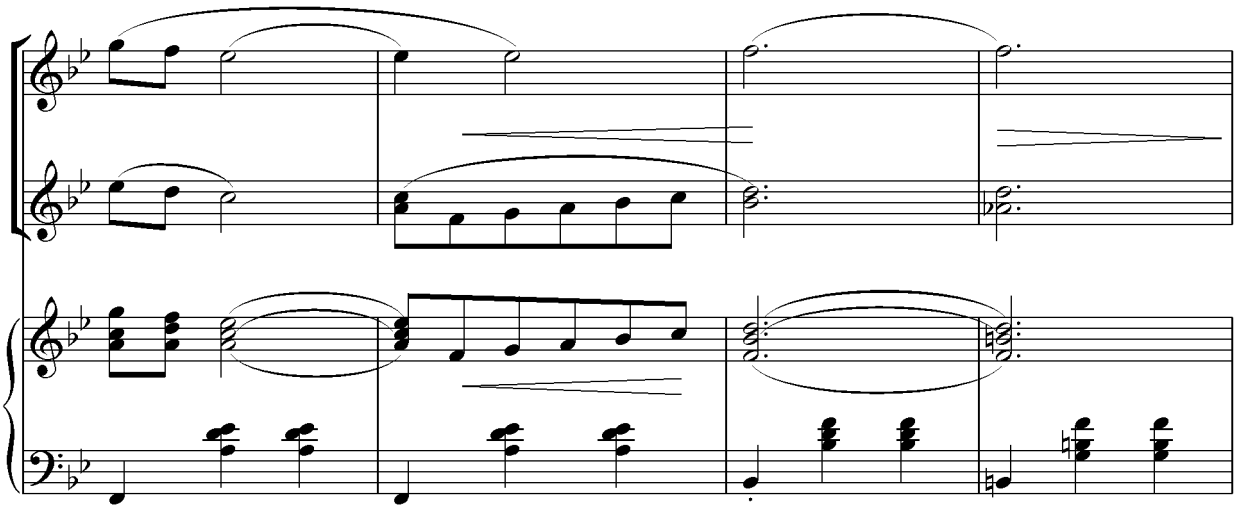

8
9
1.
2.
ad lib.
Miksher
morendo
ppp

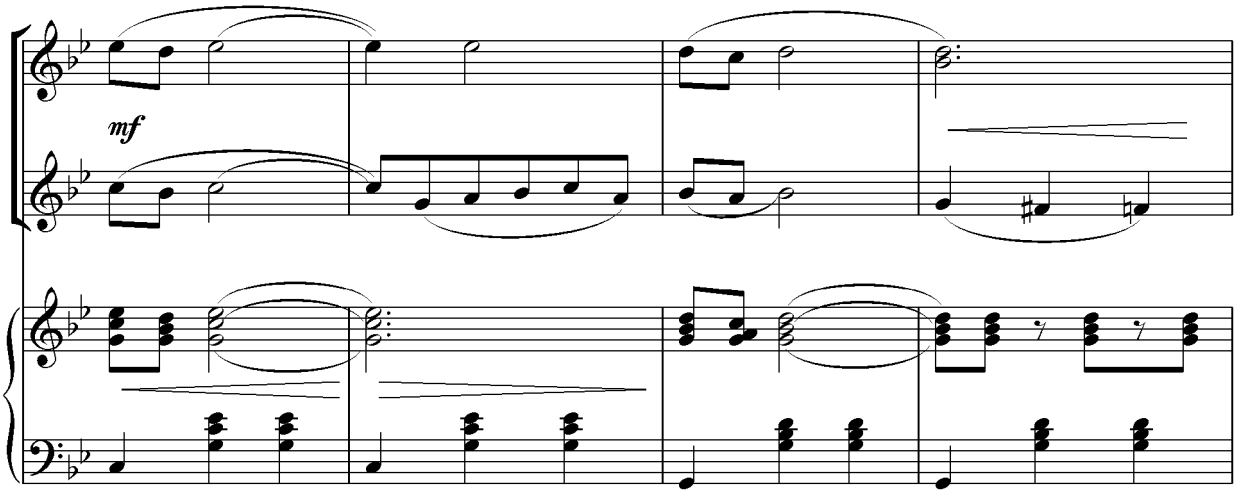
TBILISI HAQIDA QO'SHIQ

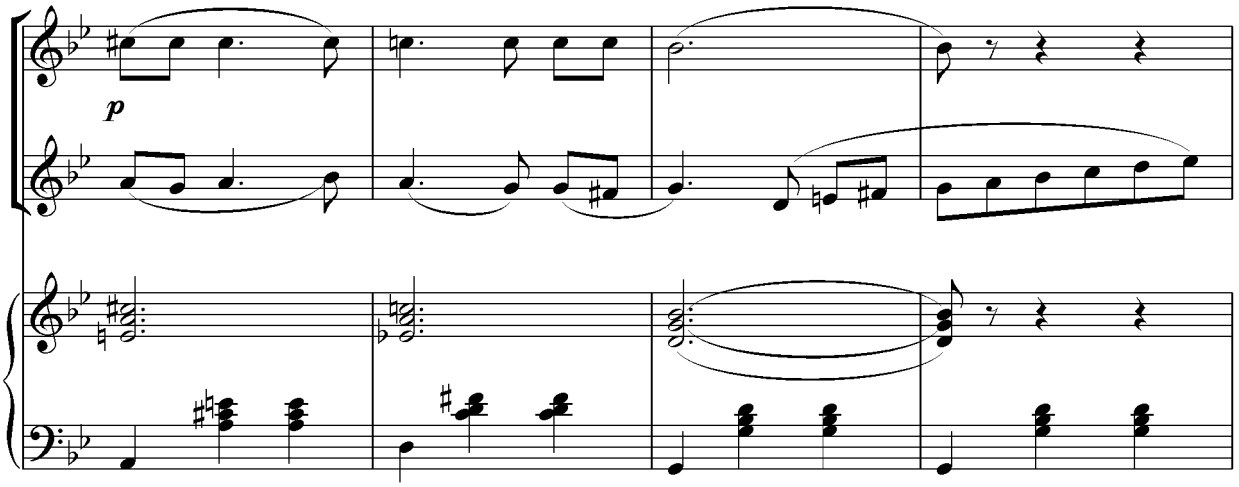


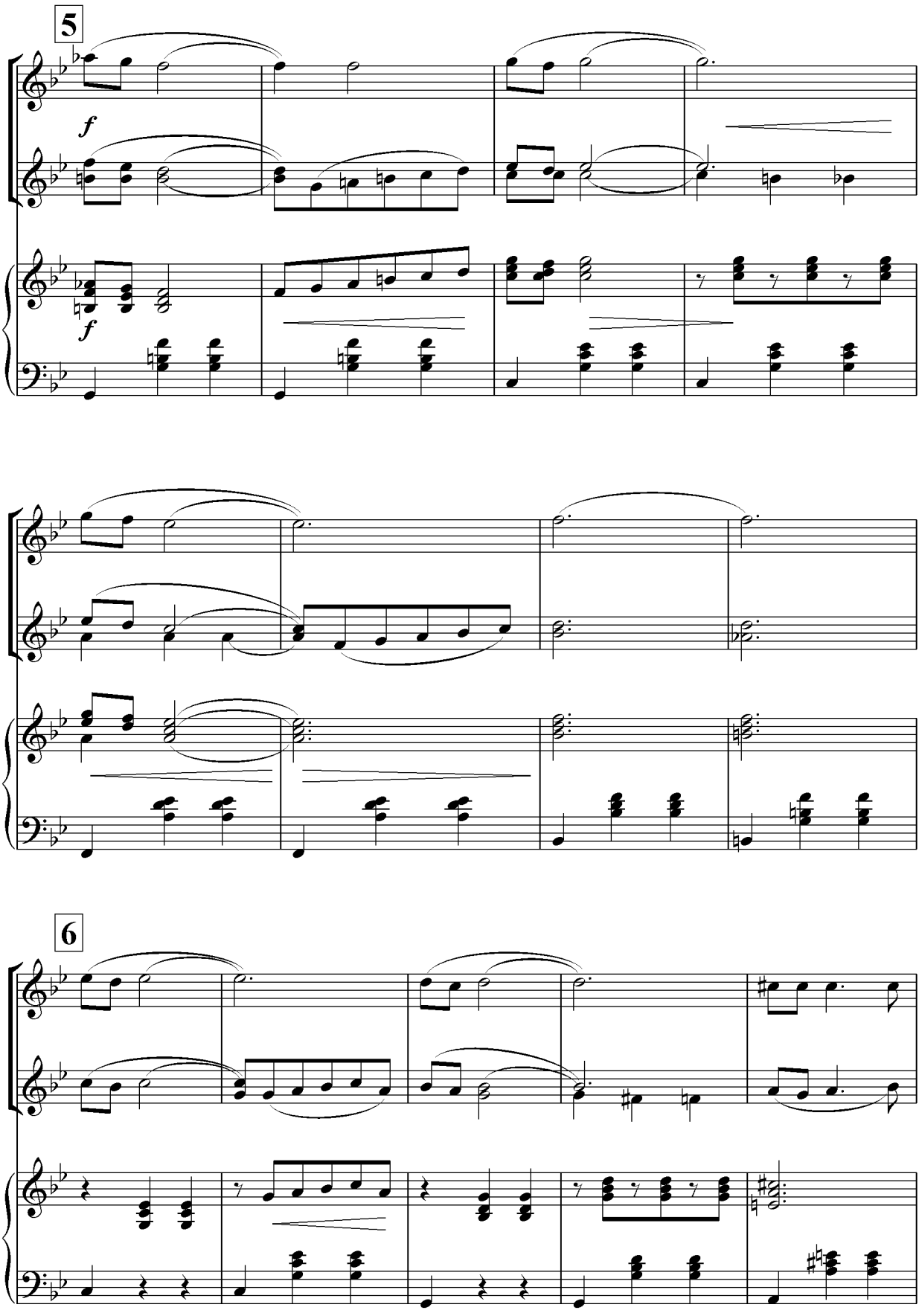

mf
2
p
pp

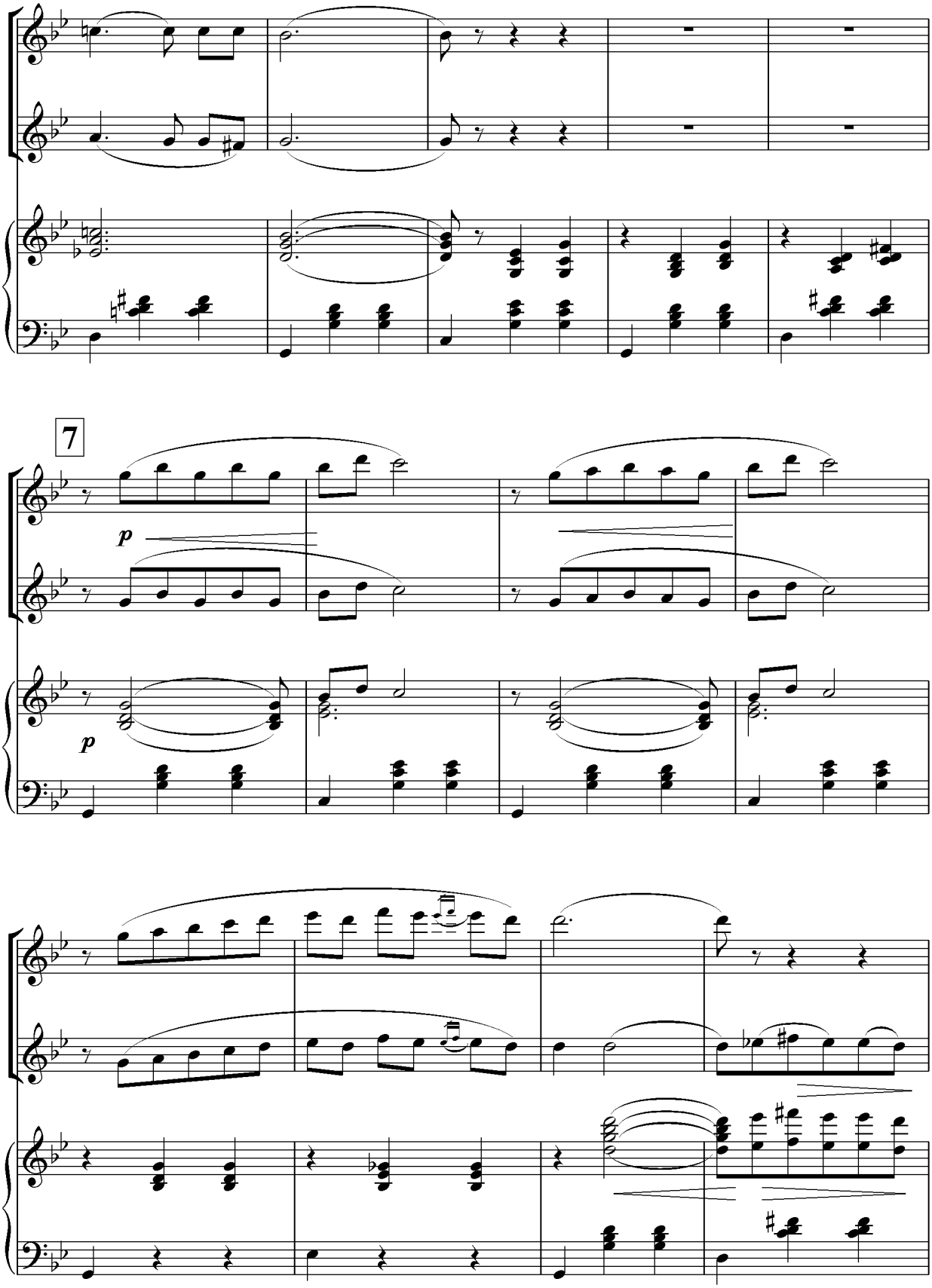

3
p
4
f

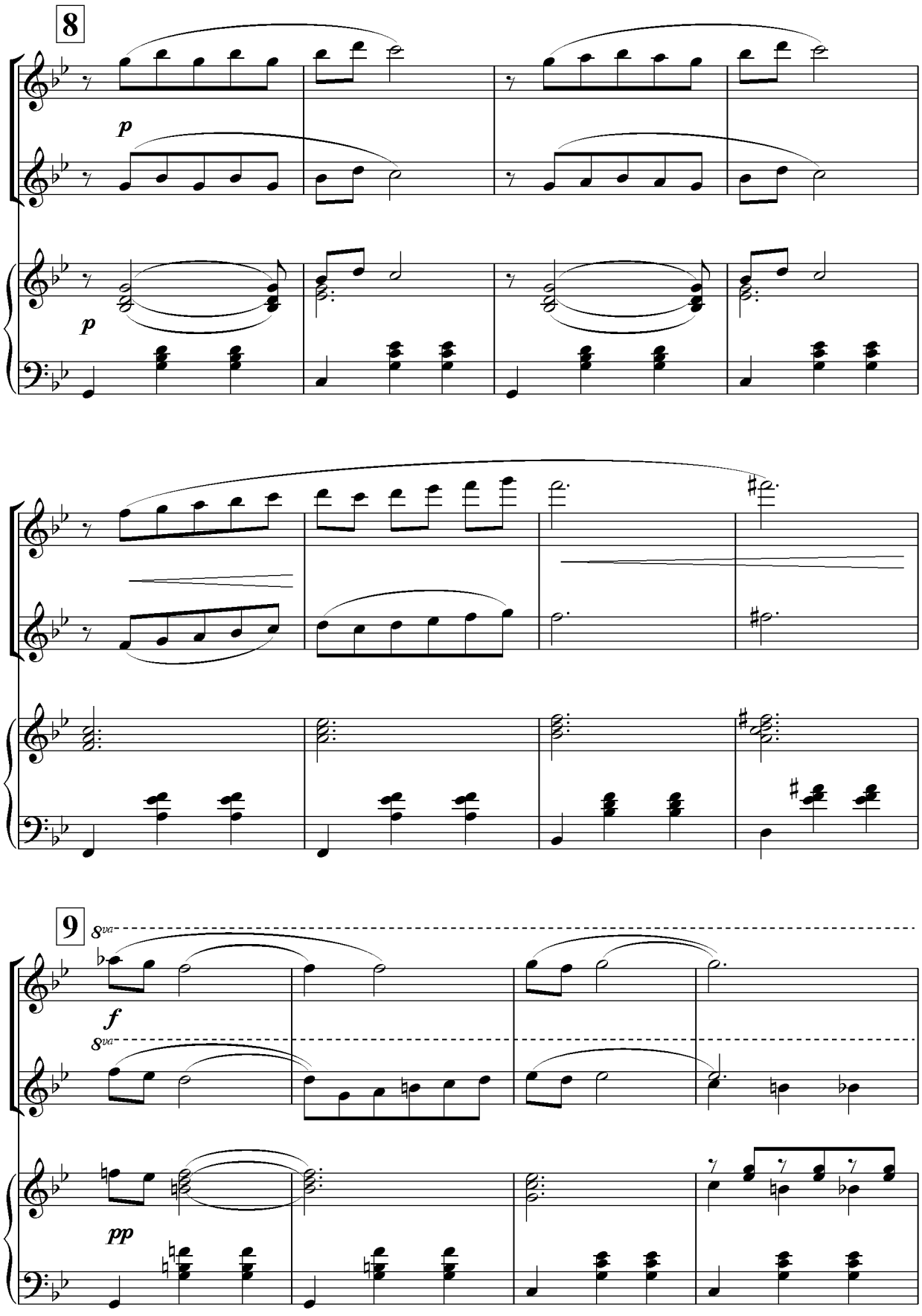


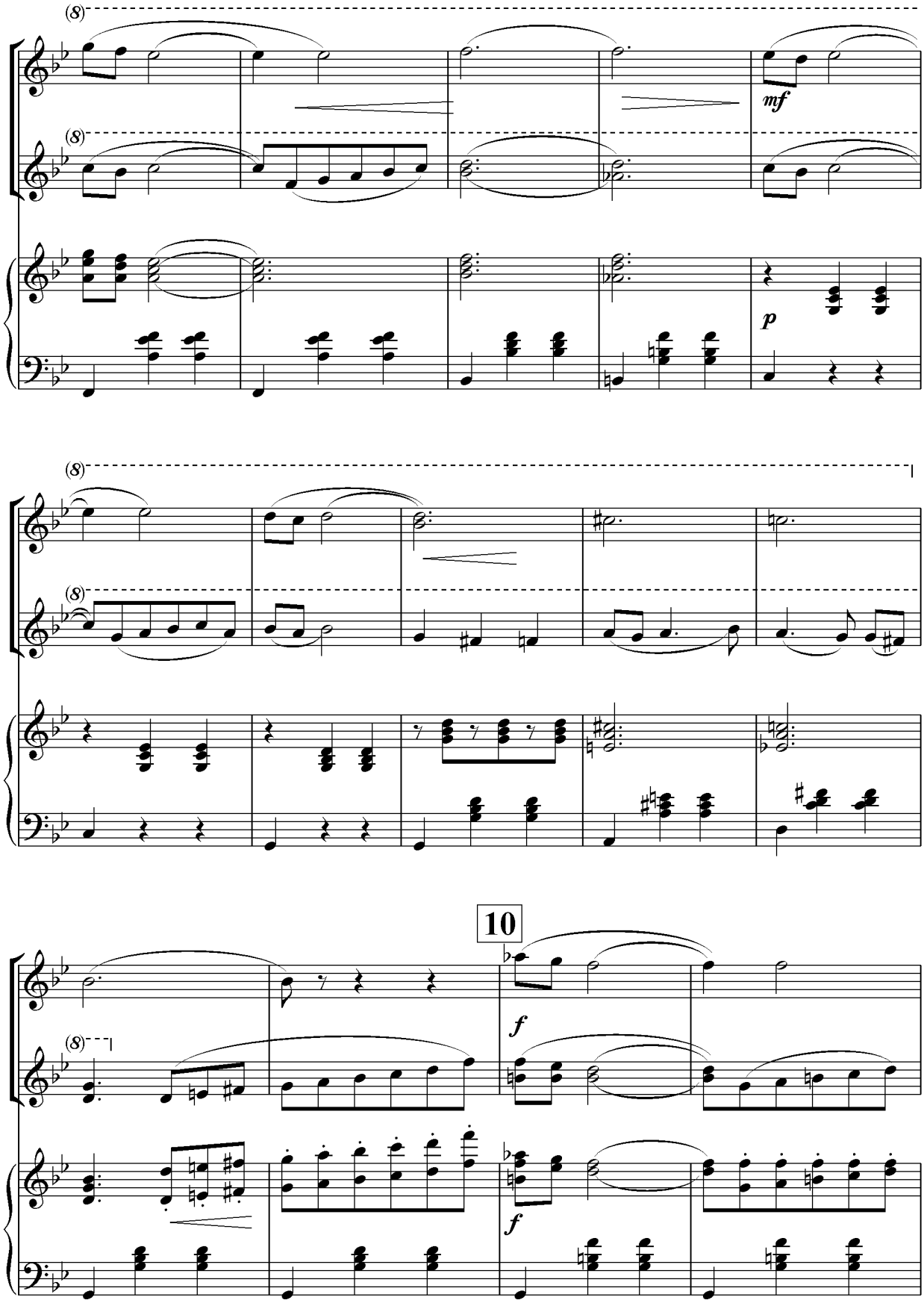

mf

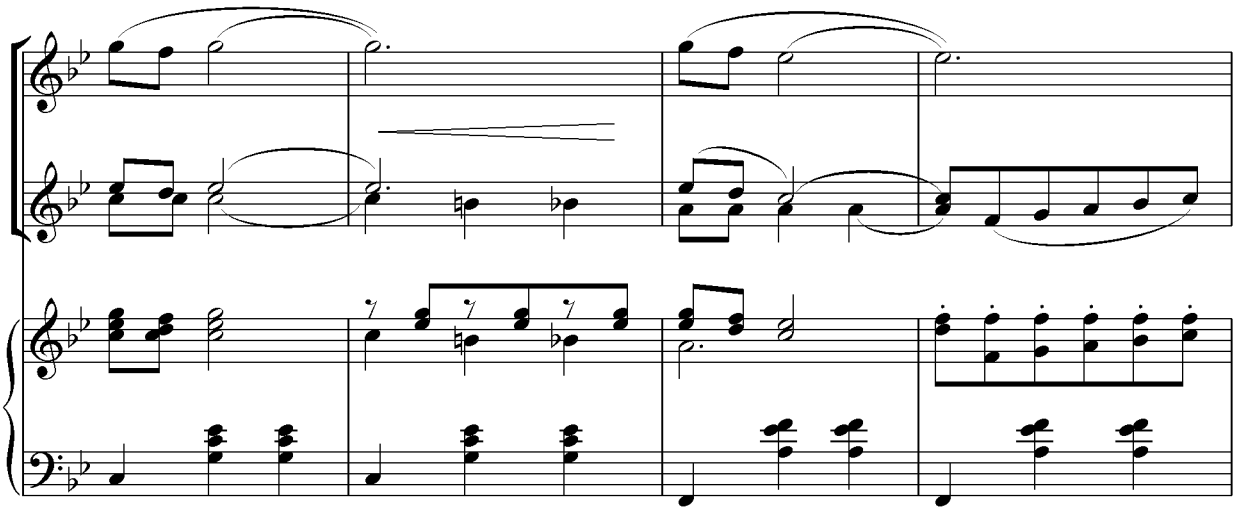

p

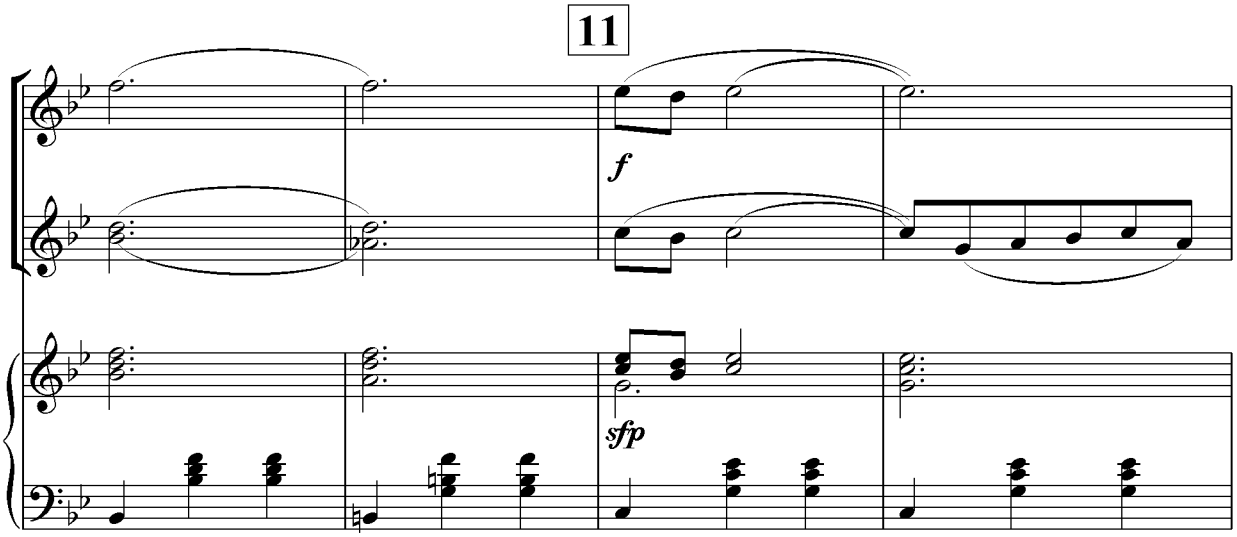

5
f
f
6

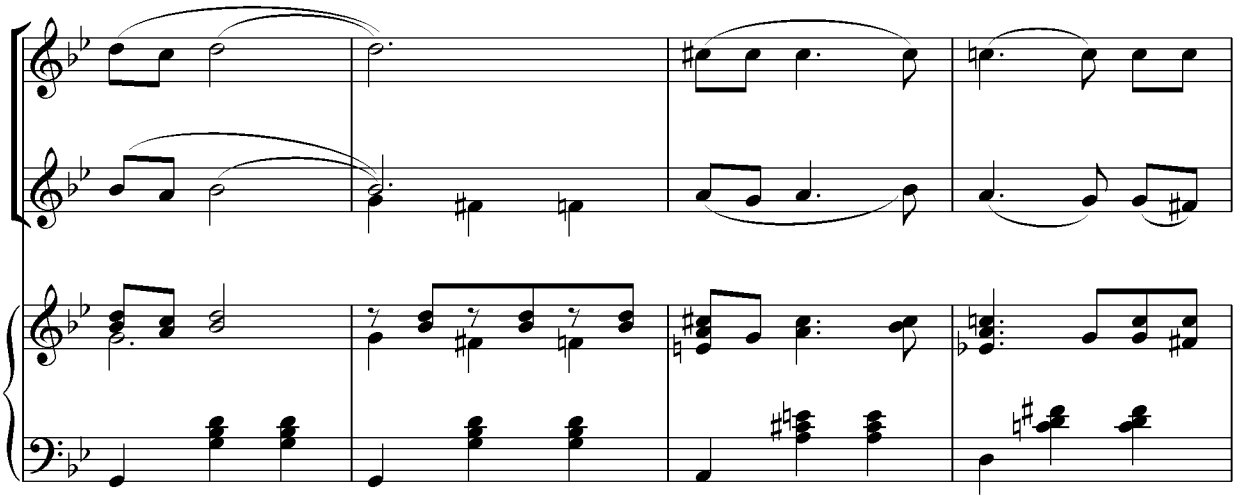

7
p
p

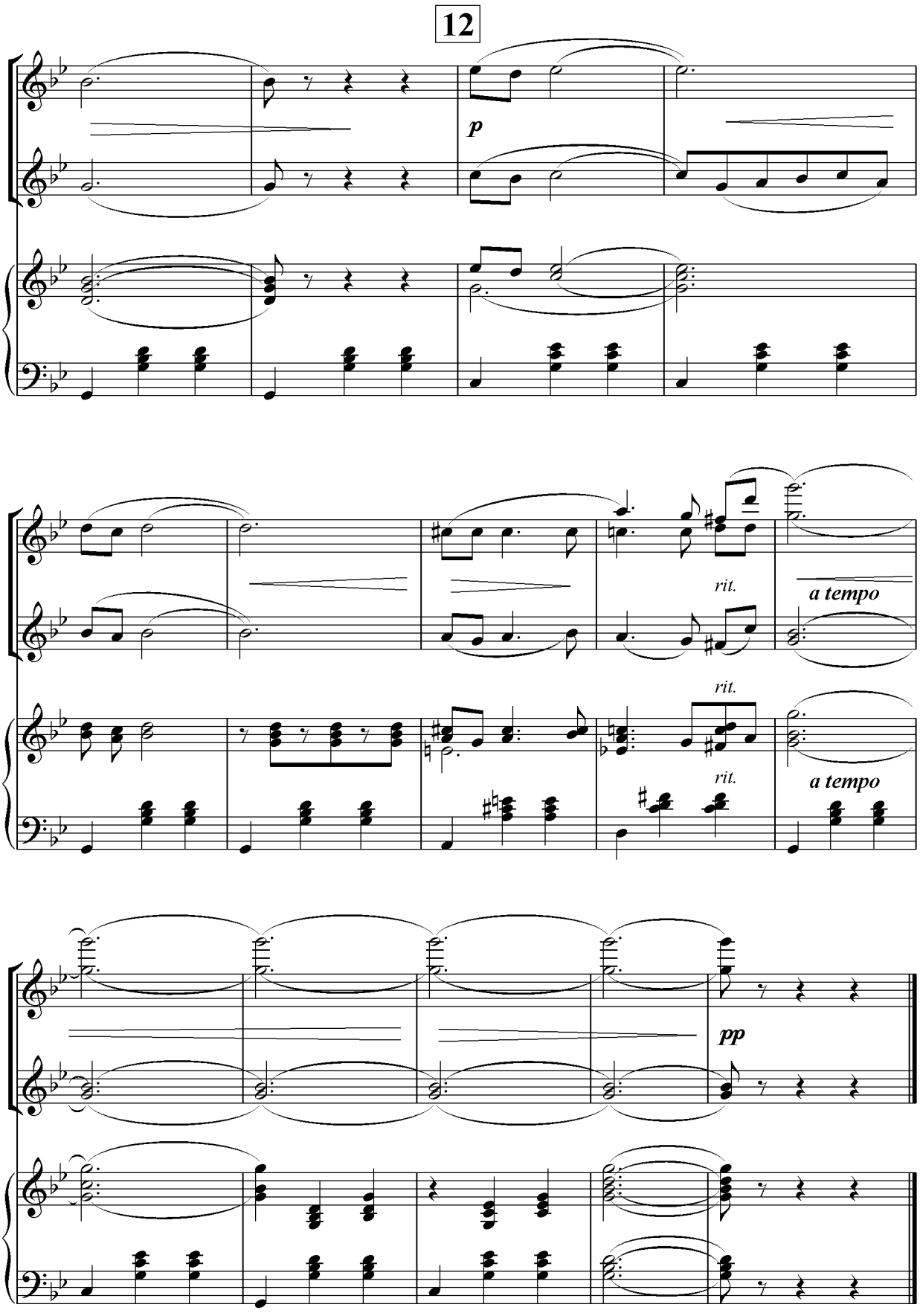

8
p
p
9
8va
f
8va
pp


(8)
mf
(8)
p
(8)
(8)
10
f
(8)
f



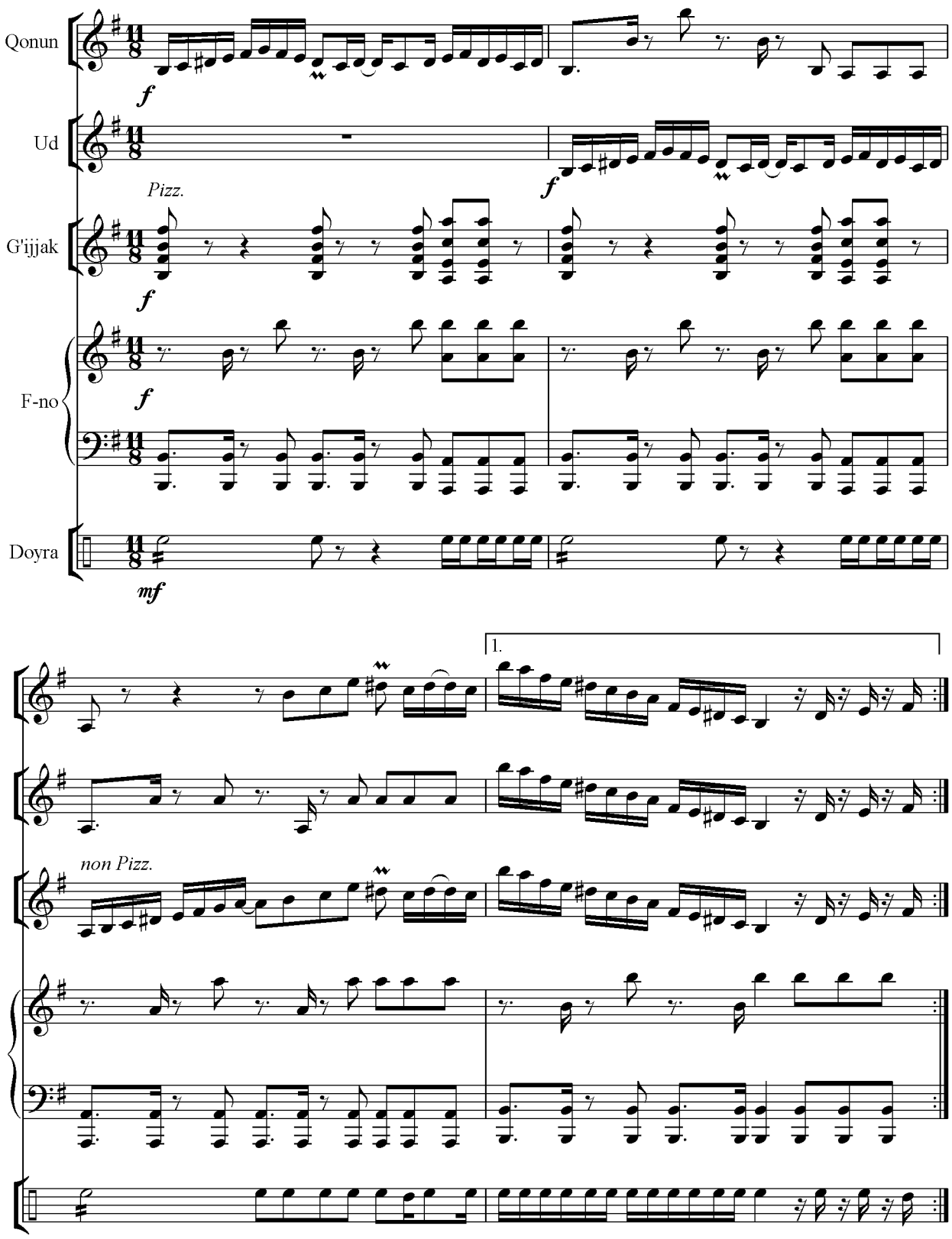

11
f
sfp

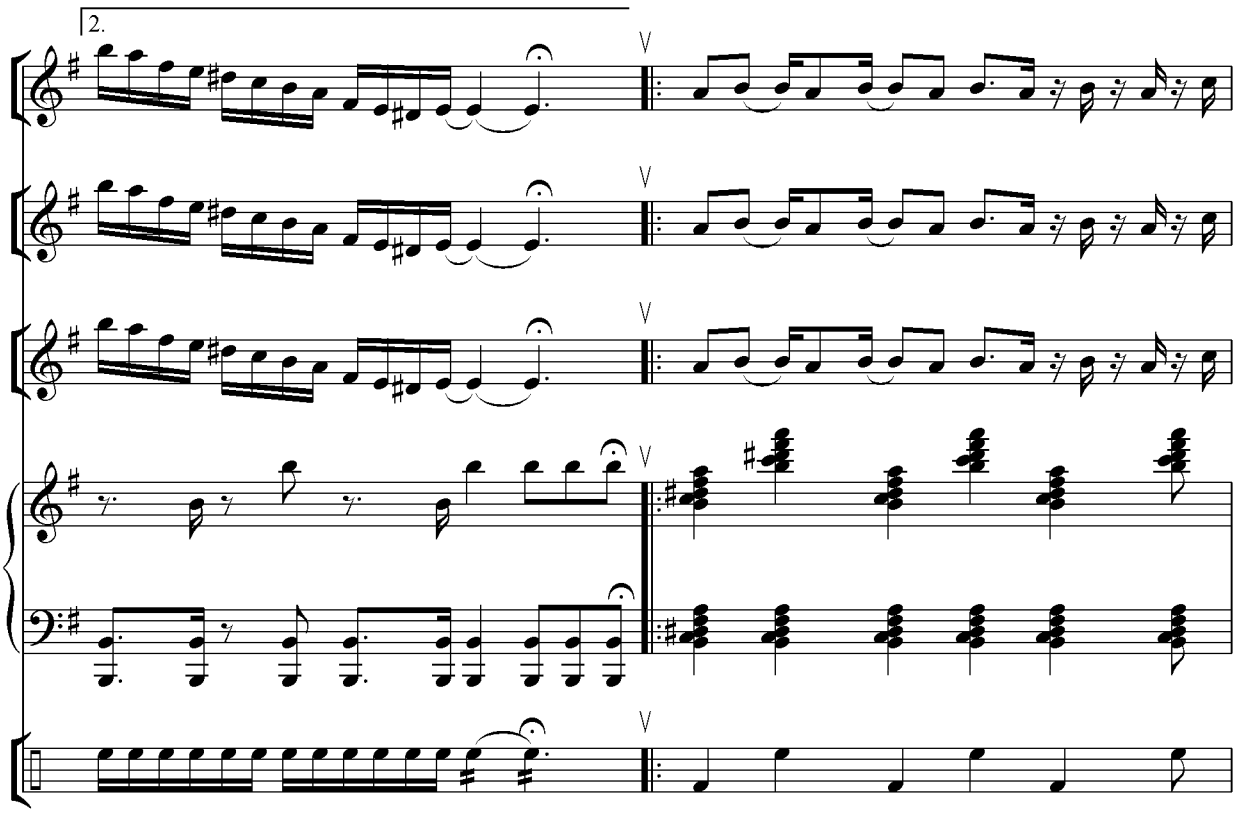


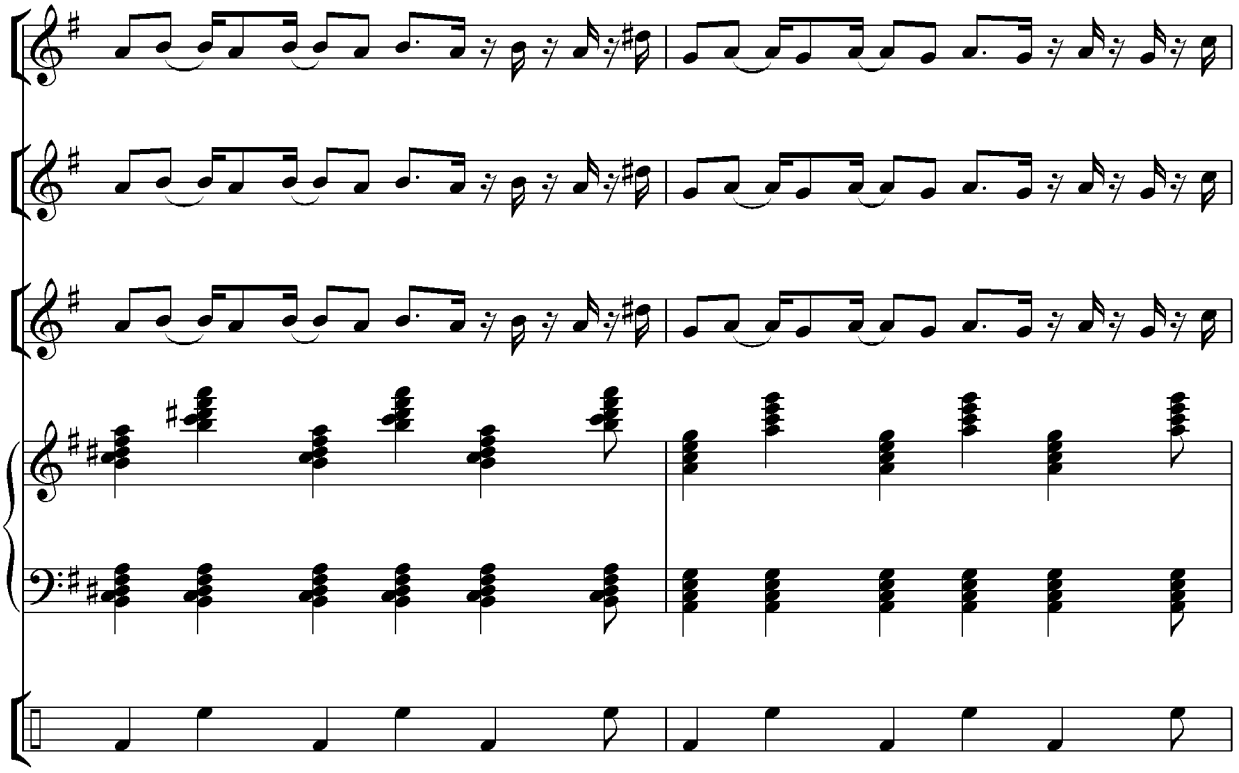

12
p
rit.
a tempo
rit.
rit.
a tempo
pp

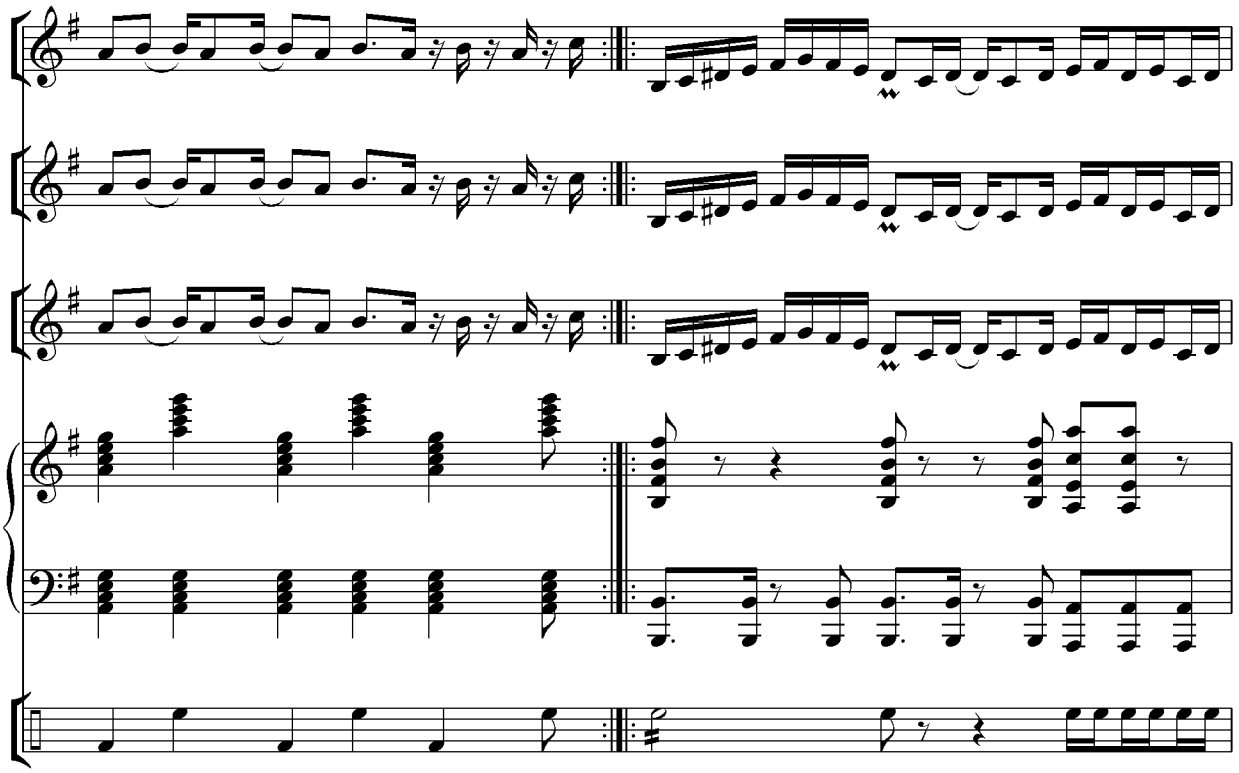
I'M NOT TELLING

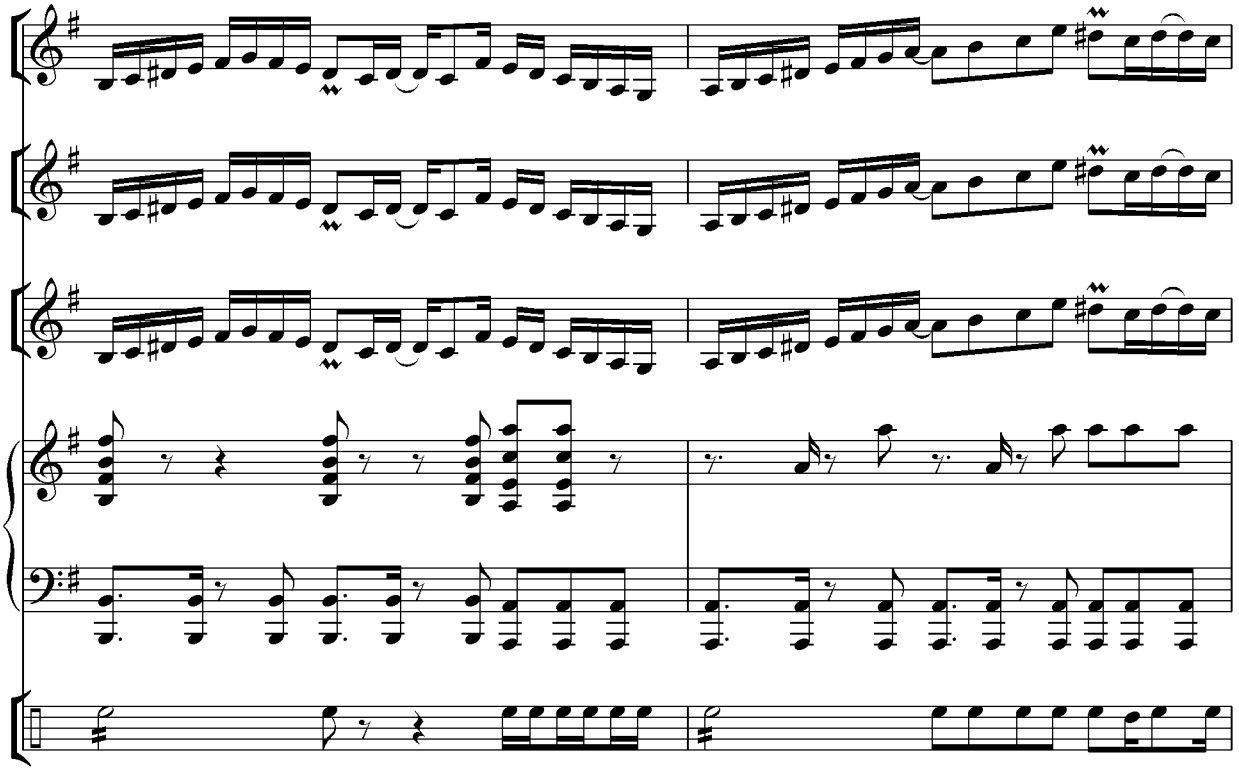
Moderato A.Klipple

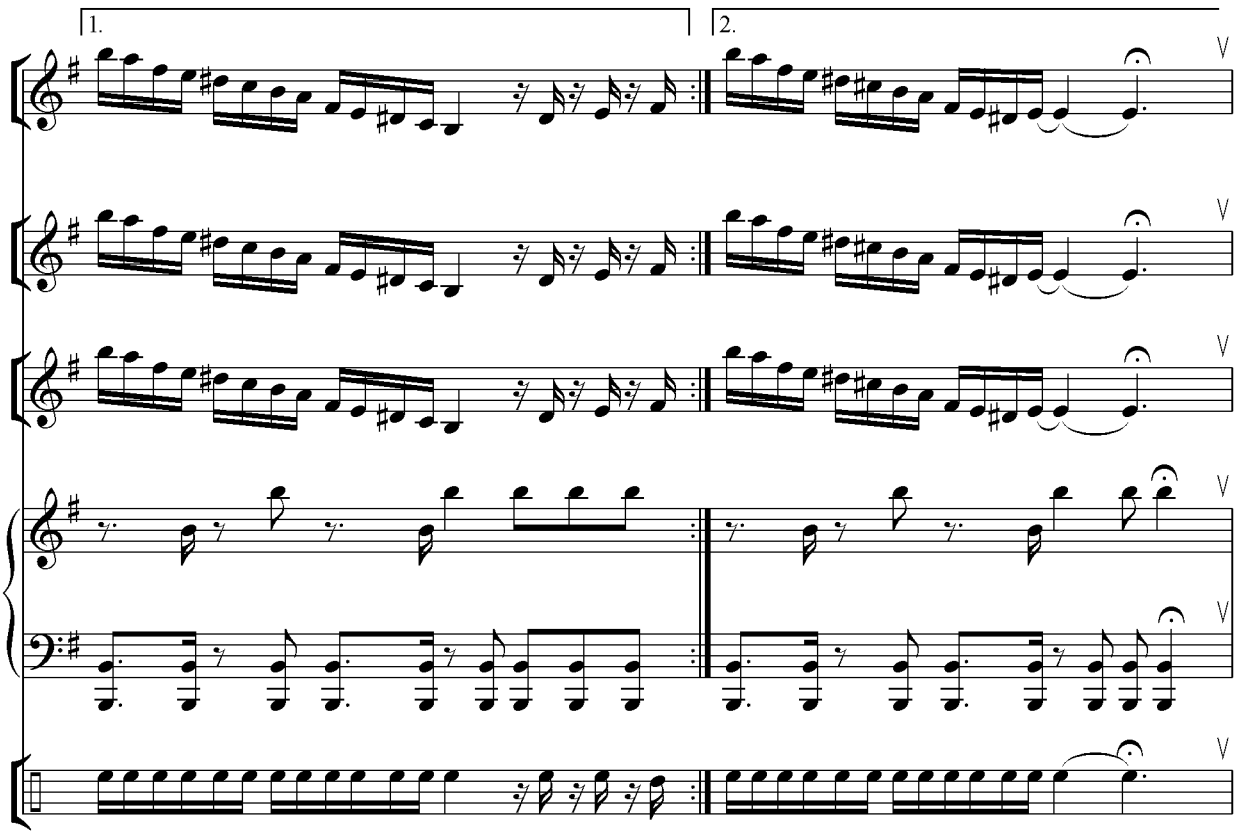


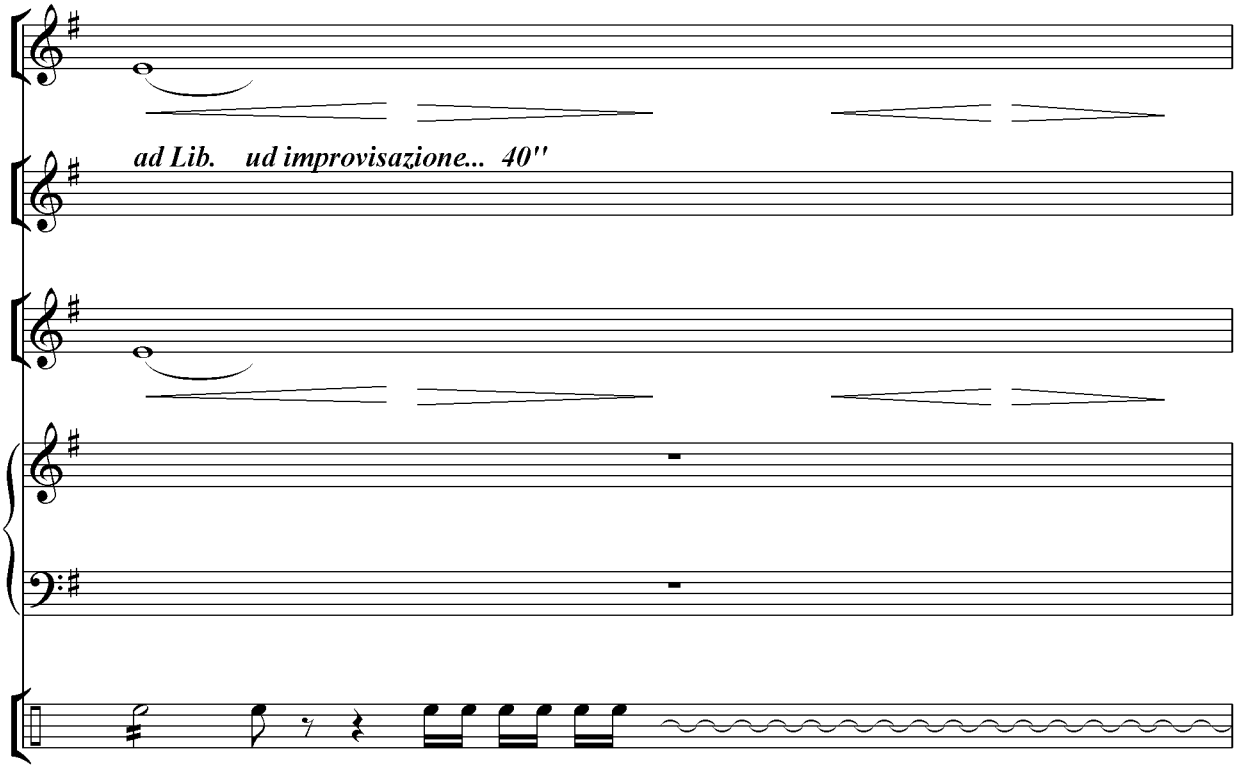

2.

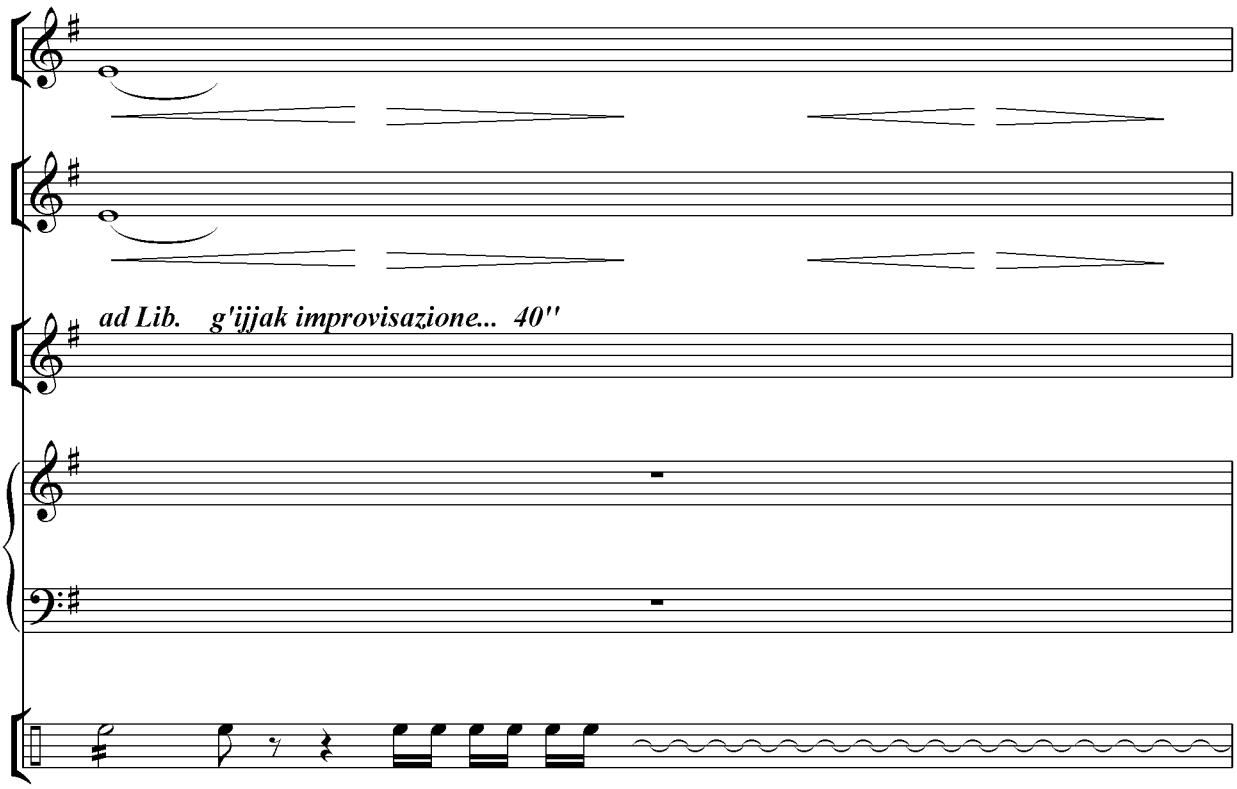


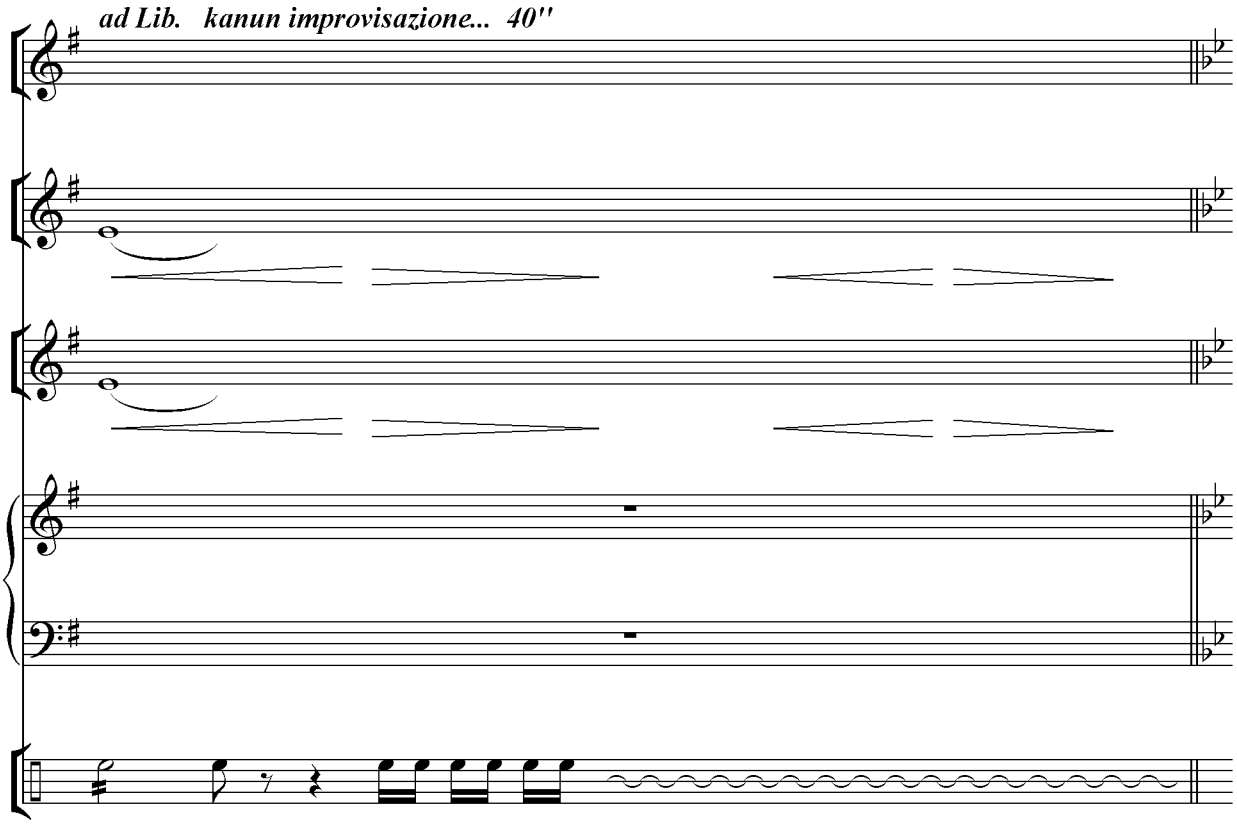


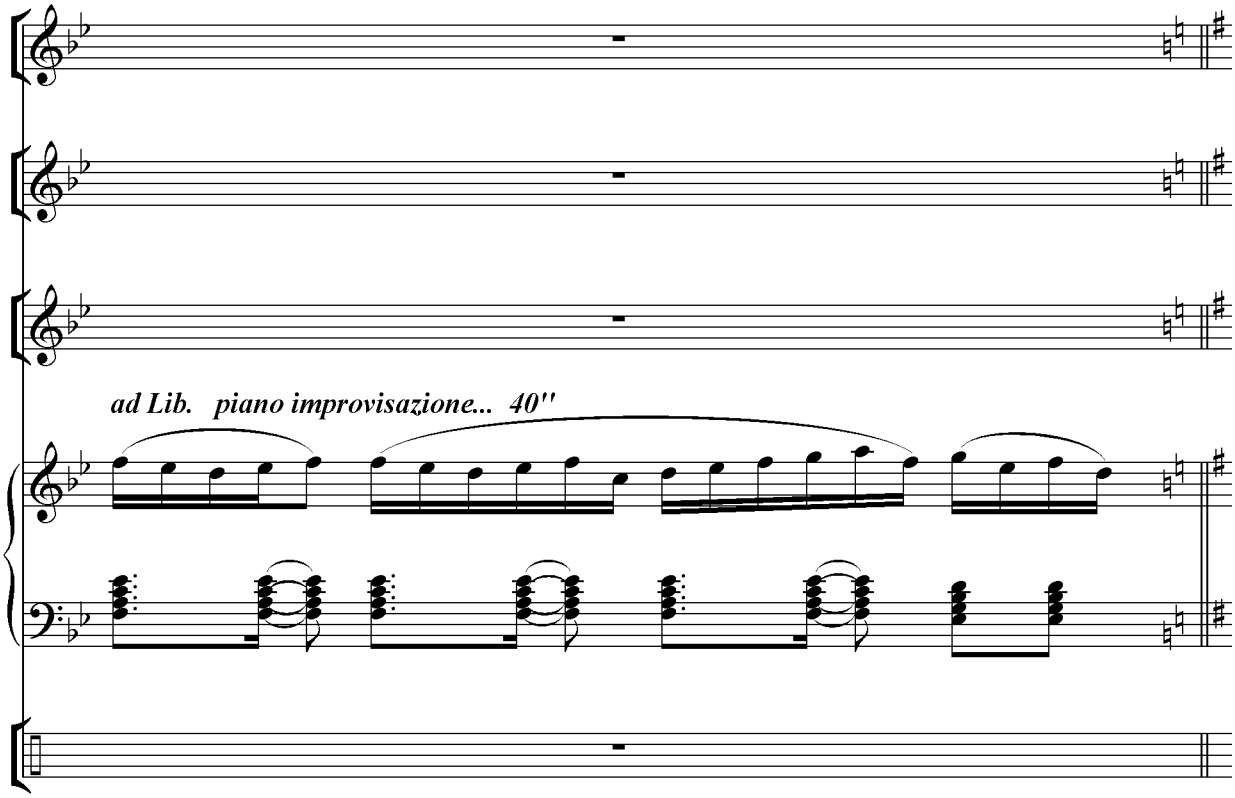


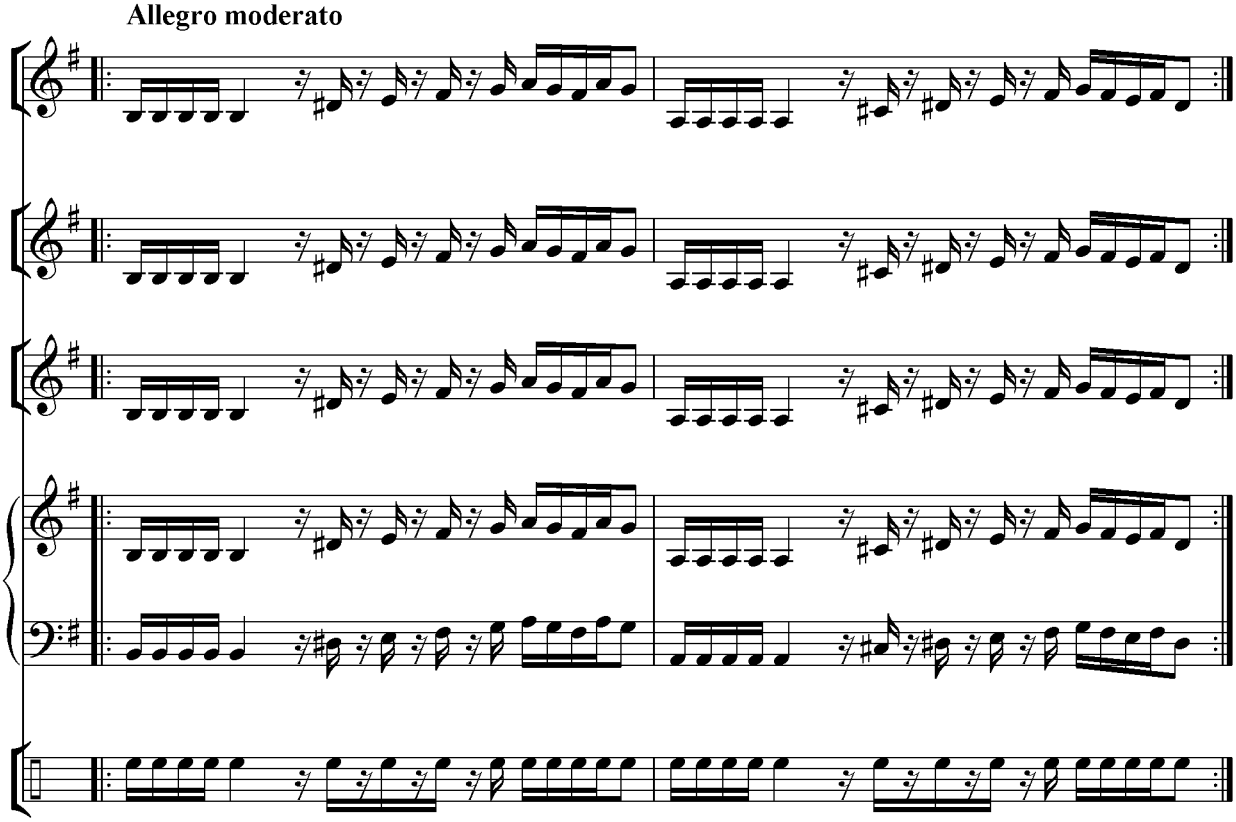

1.
2.

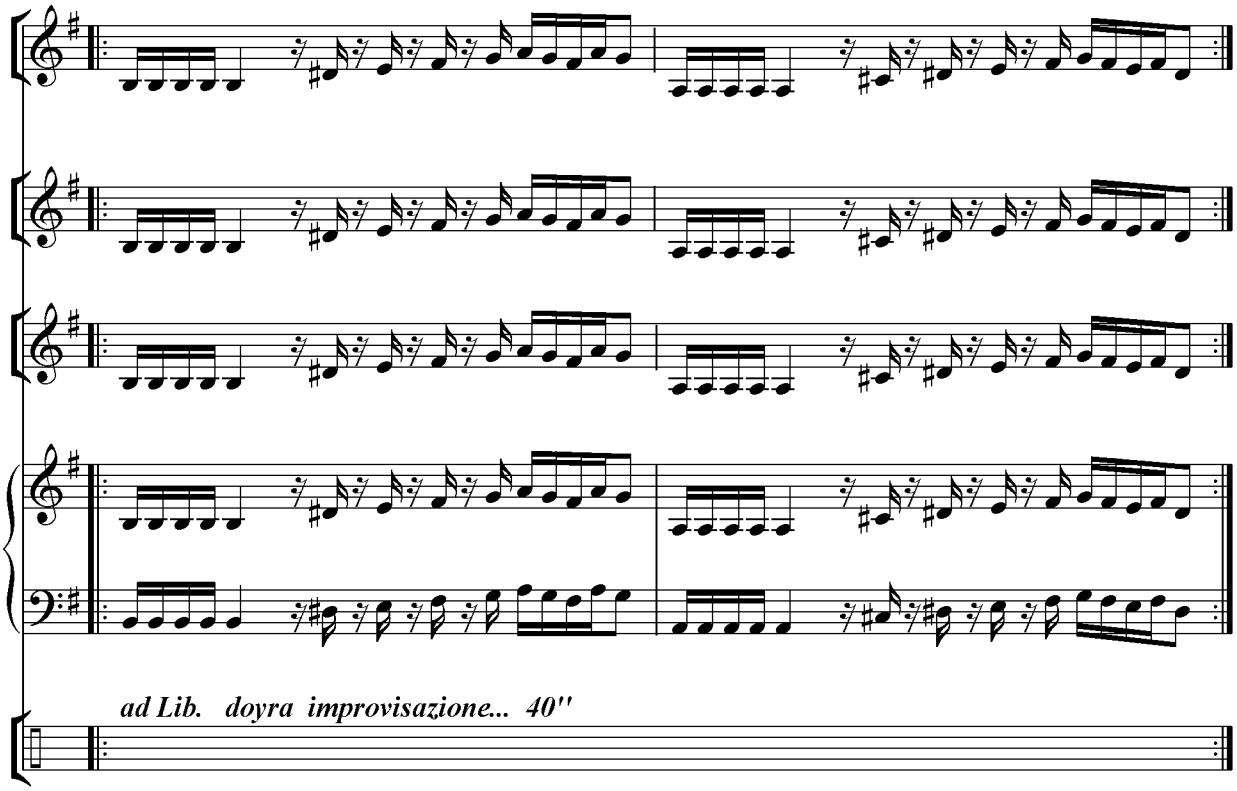

ad Lib. ud improvisazione... 40''

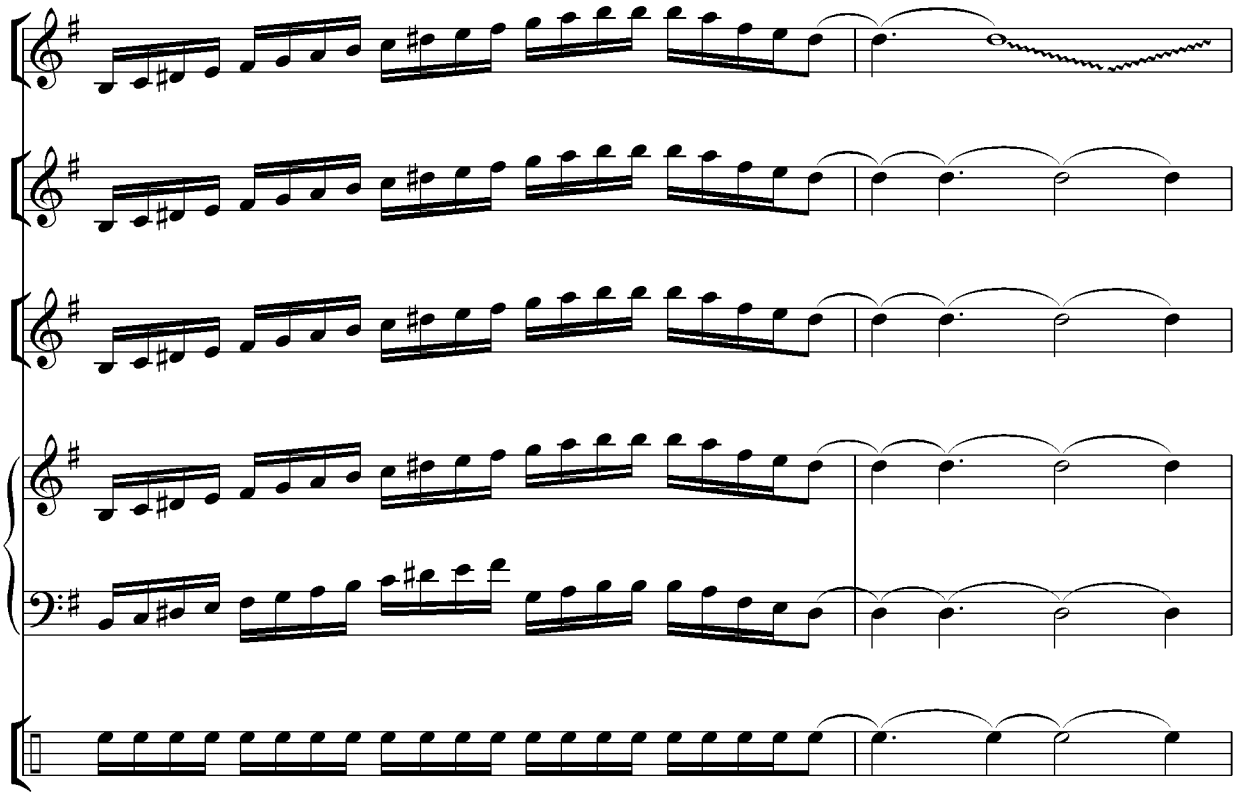

ad Lib. g'ijjak improvisazione... 40''

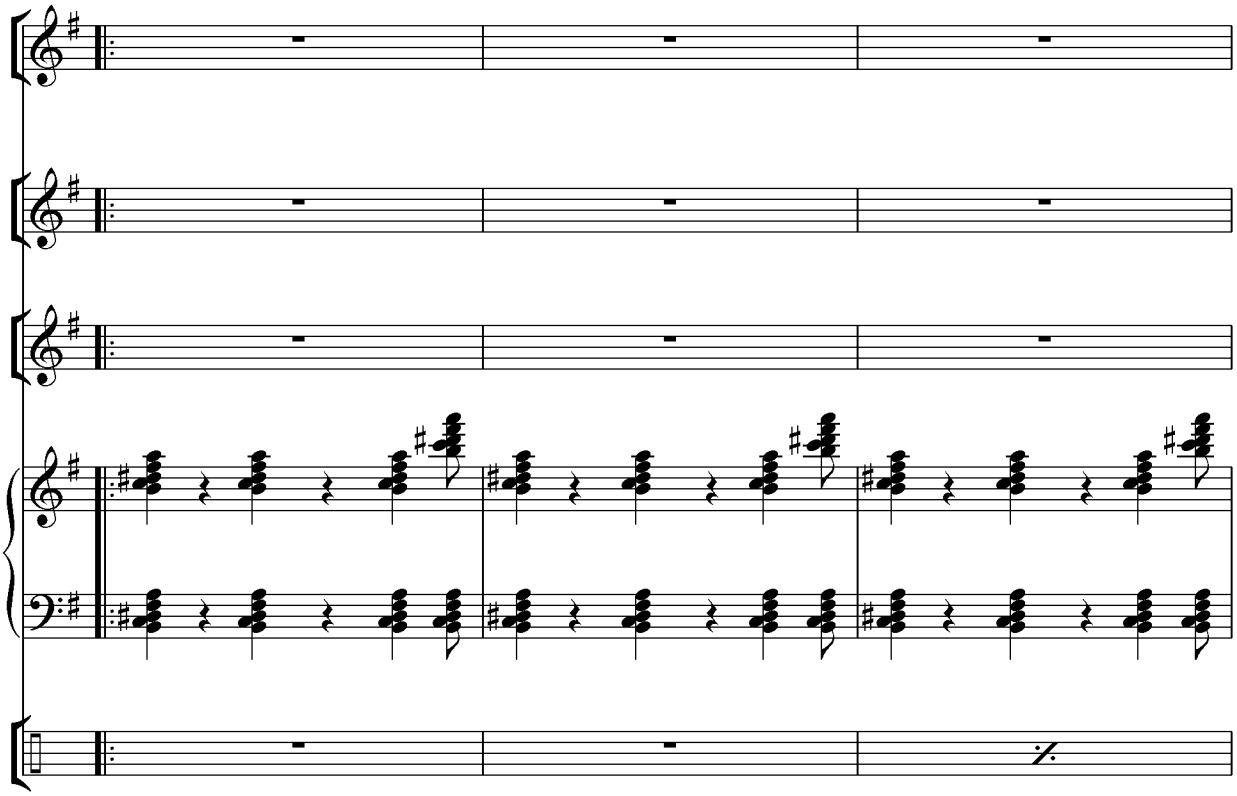

ad Lib. kanun improvisazione... 40''

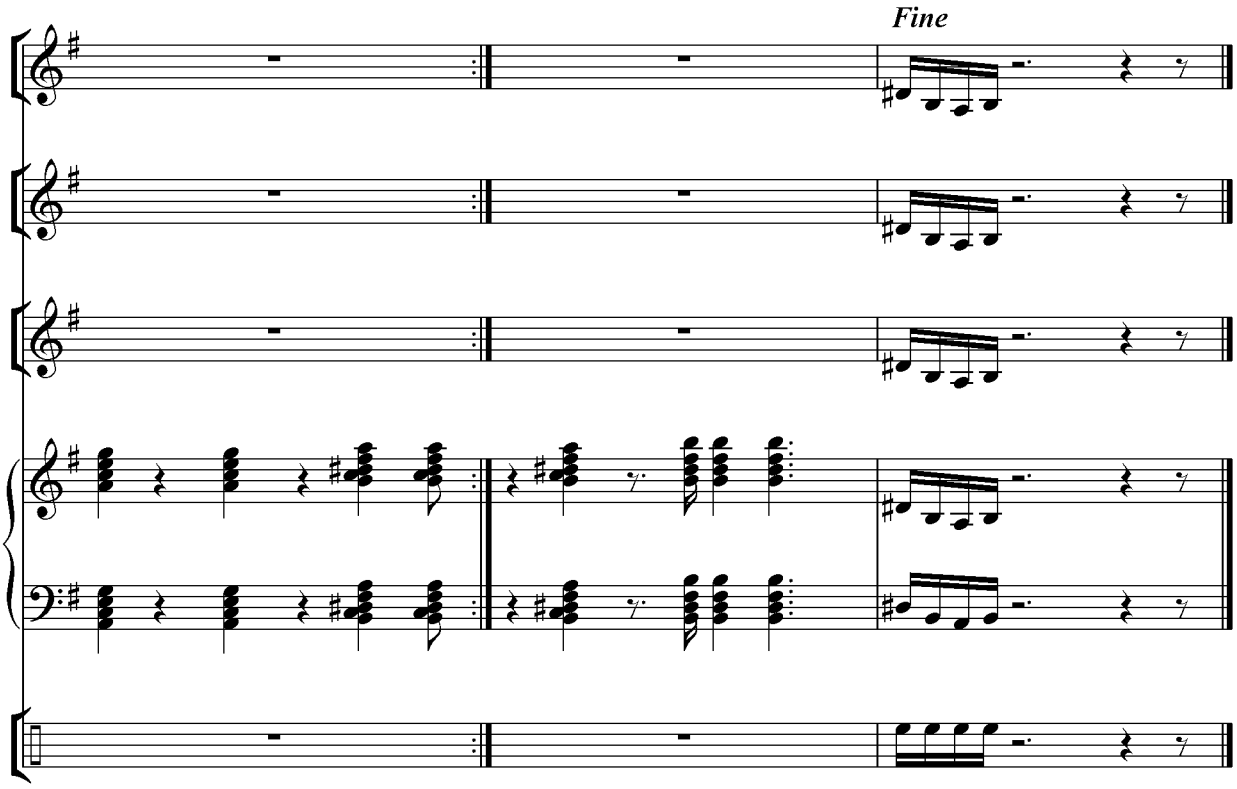

ad Lib. piano improvisazione... 40''


Allegro moderato


ad Lib. doyra improvisazione... 40''

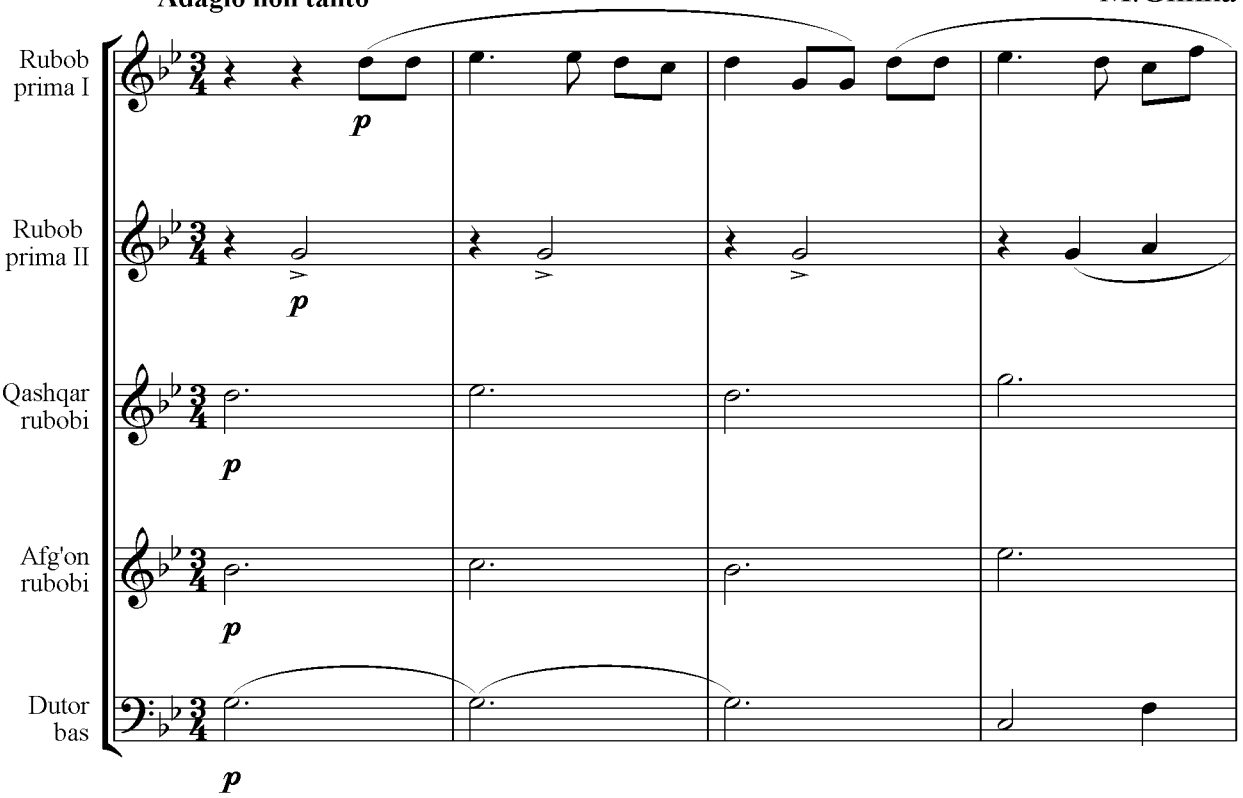


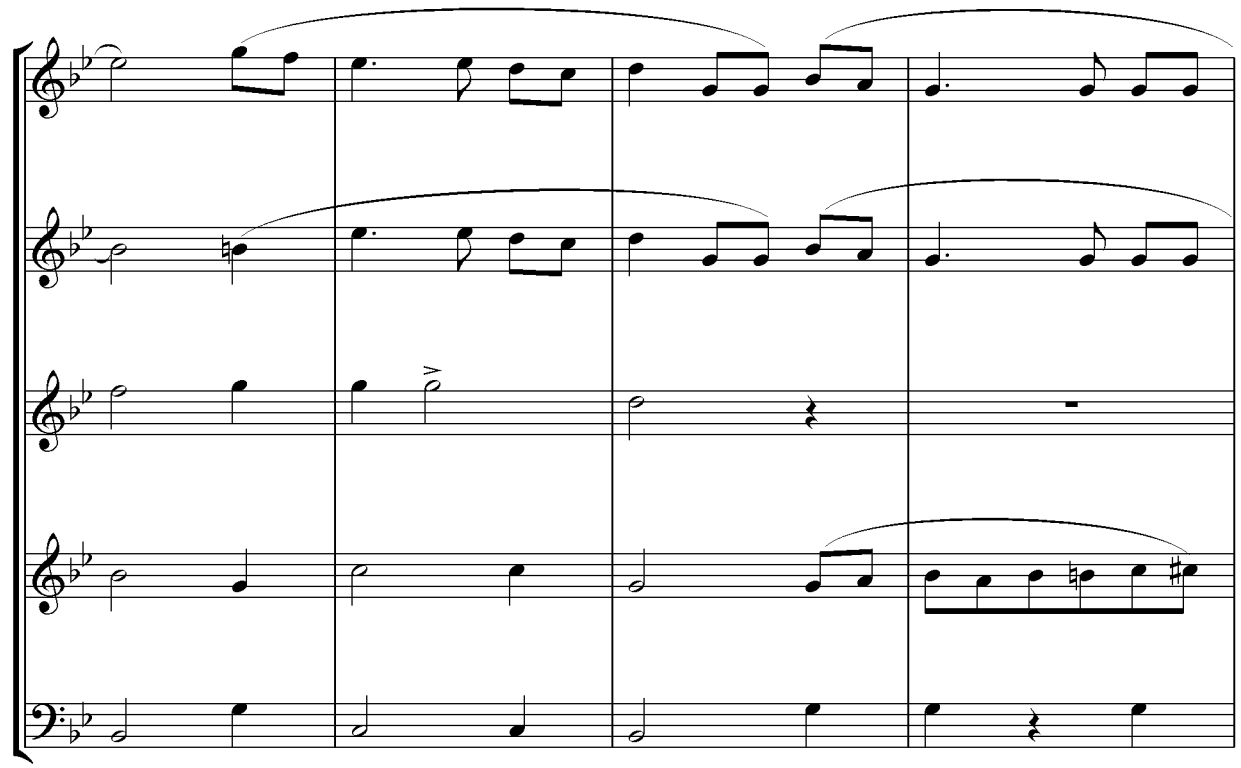


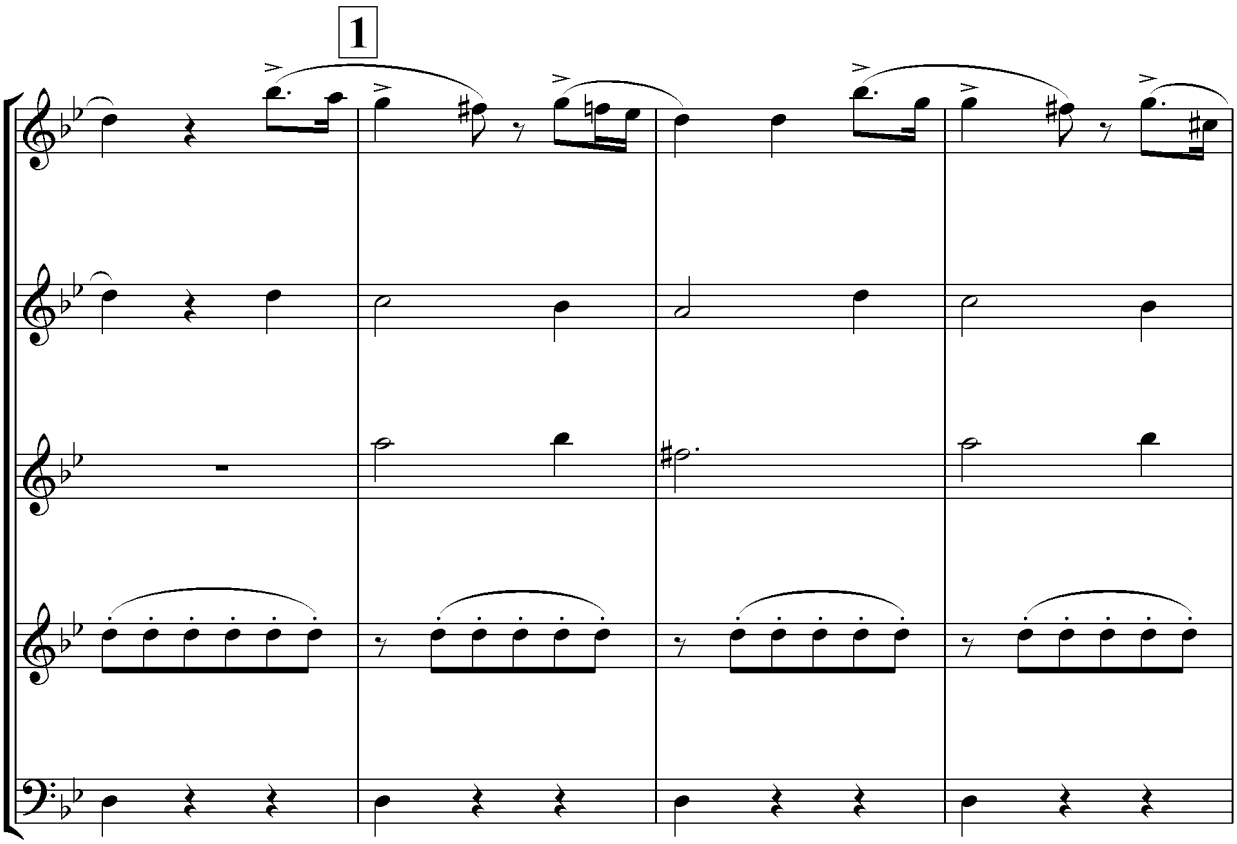

Fine

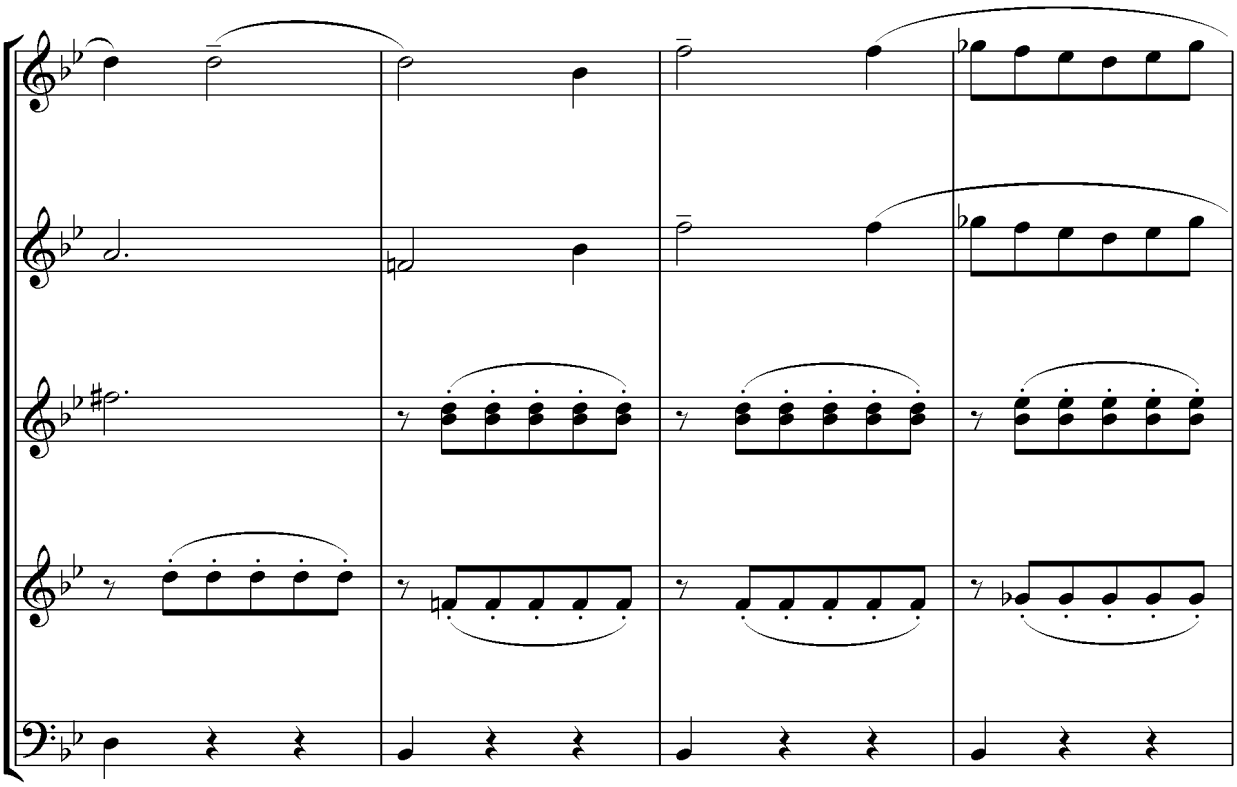
ANTONIDA ROMANSI

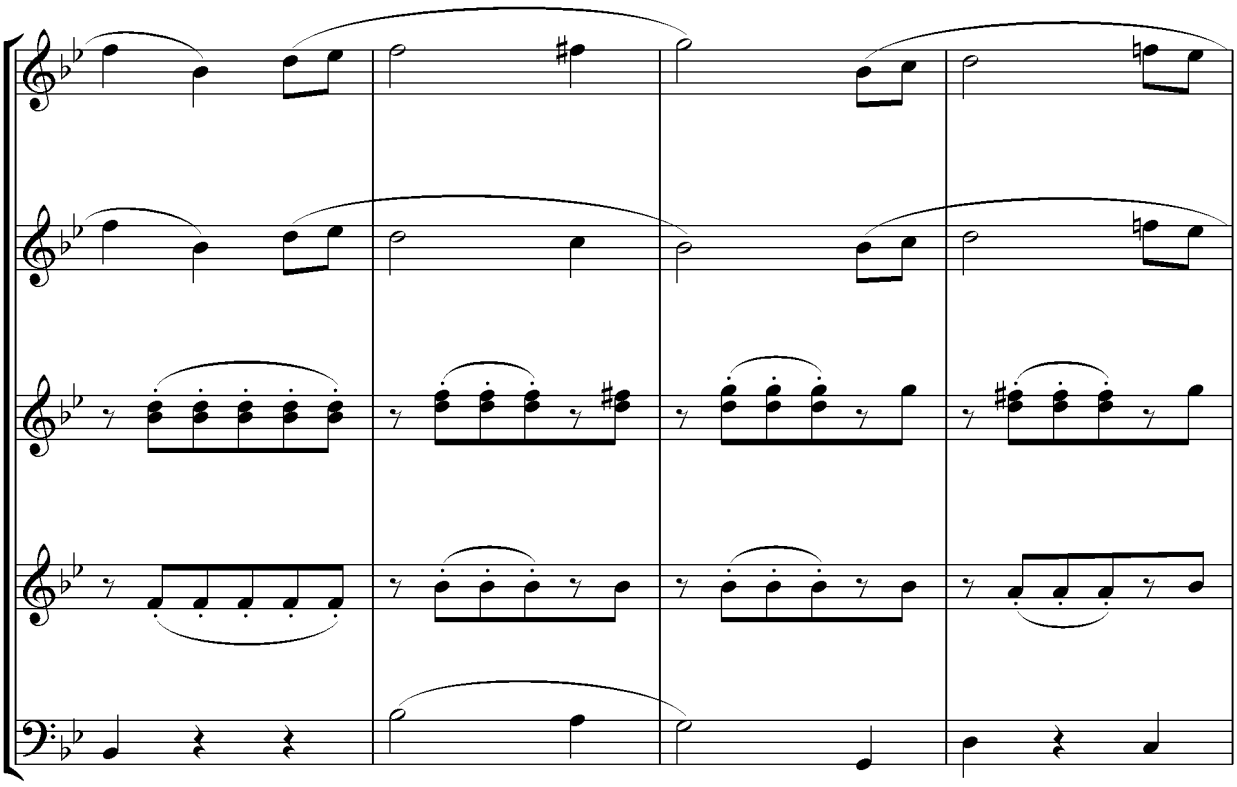
Adagio non tanto M.Glinka

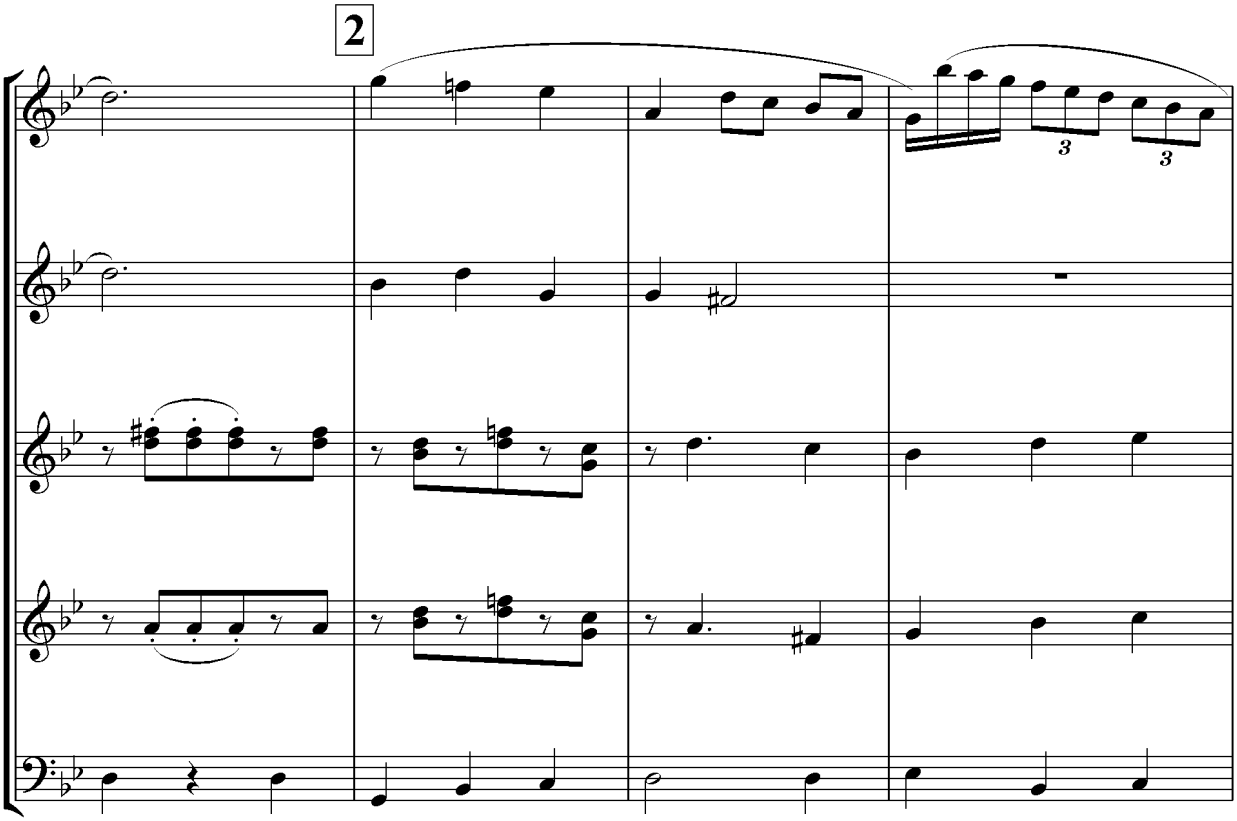


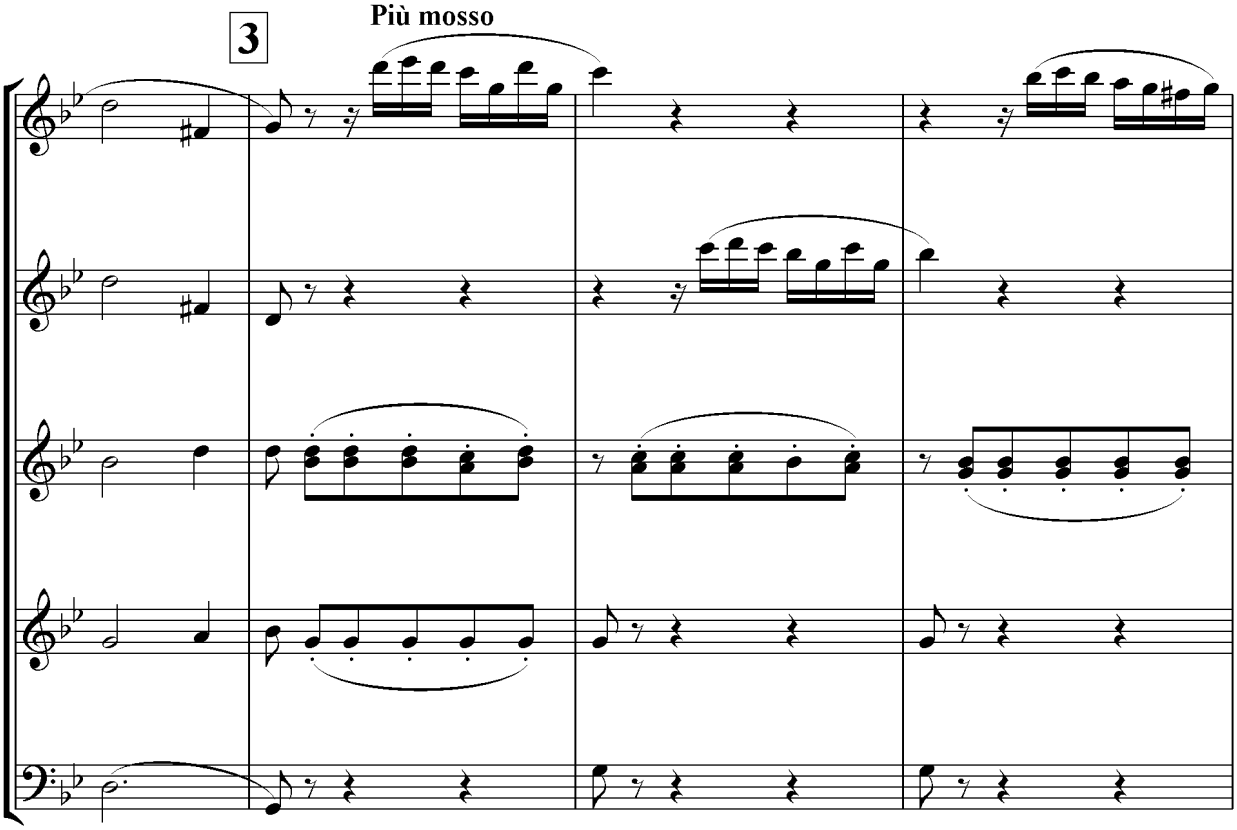


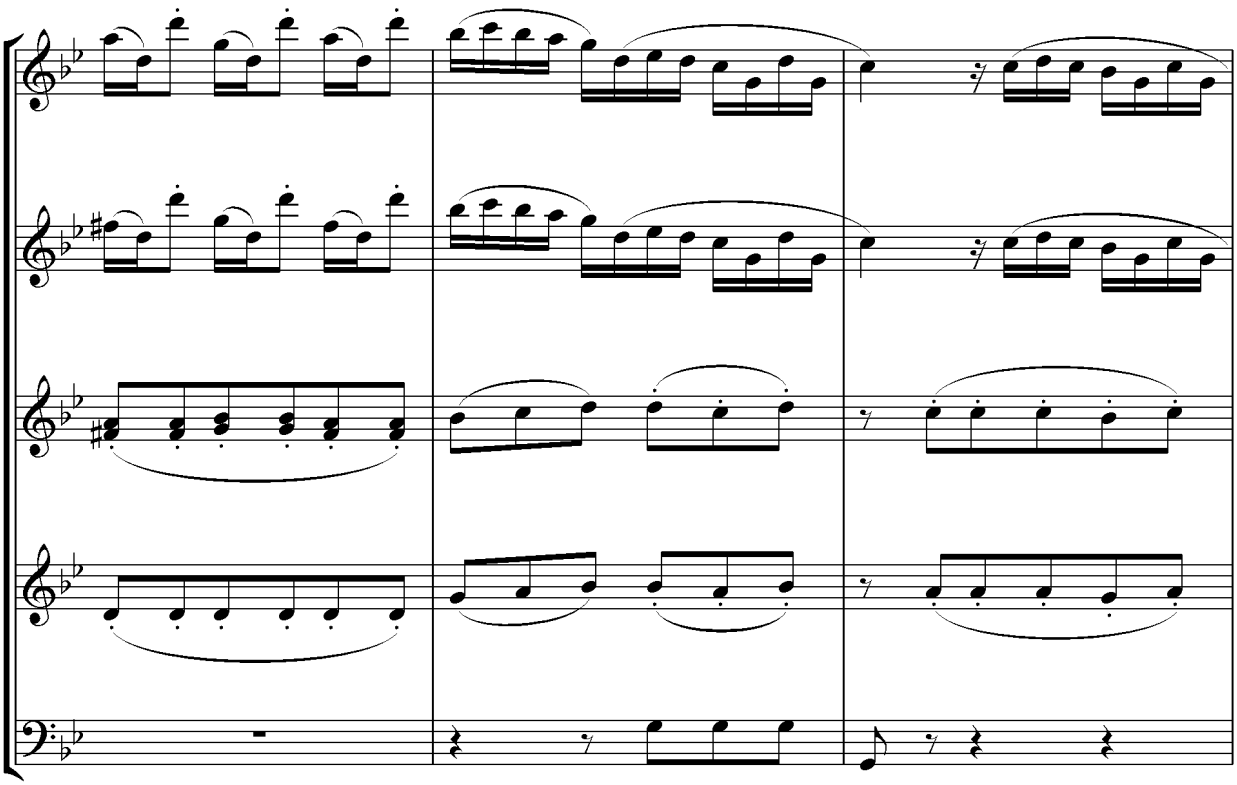

1

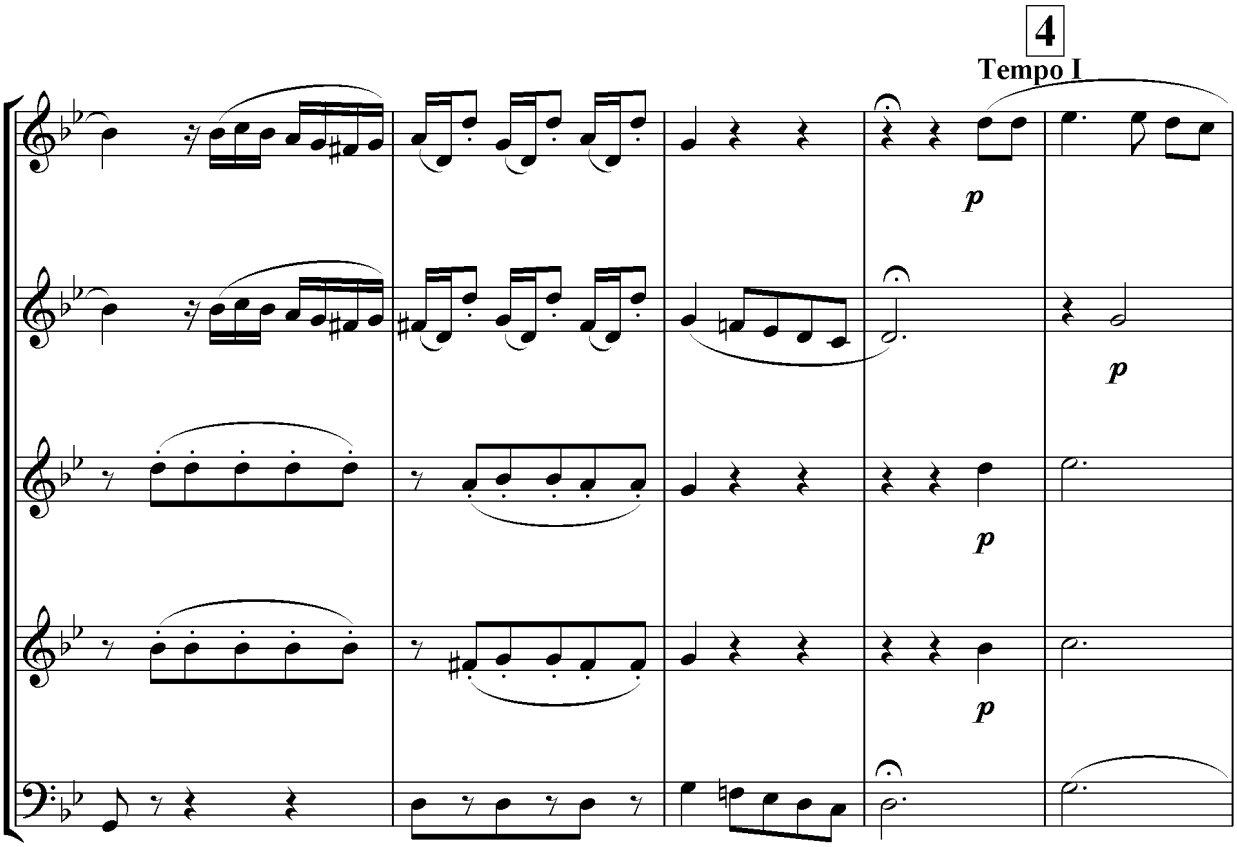


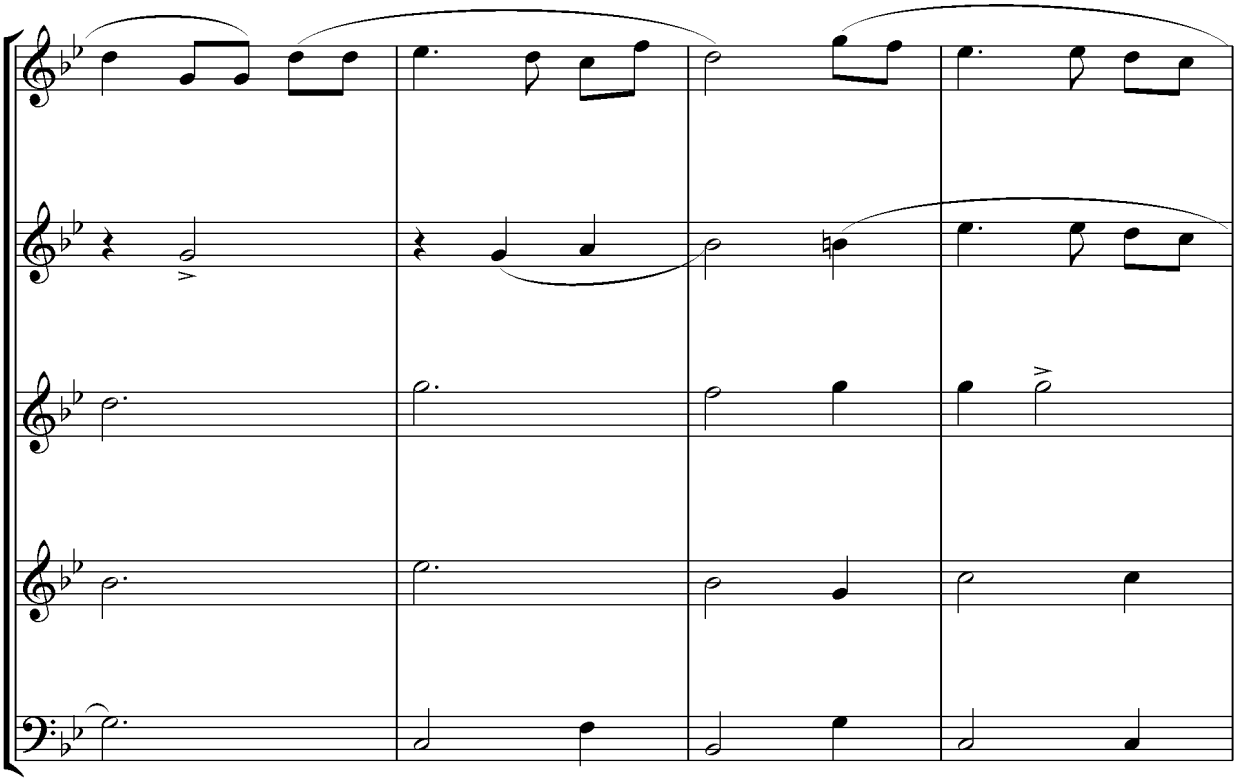


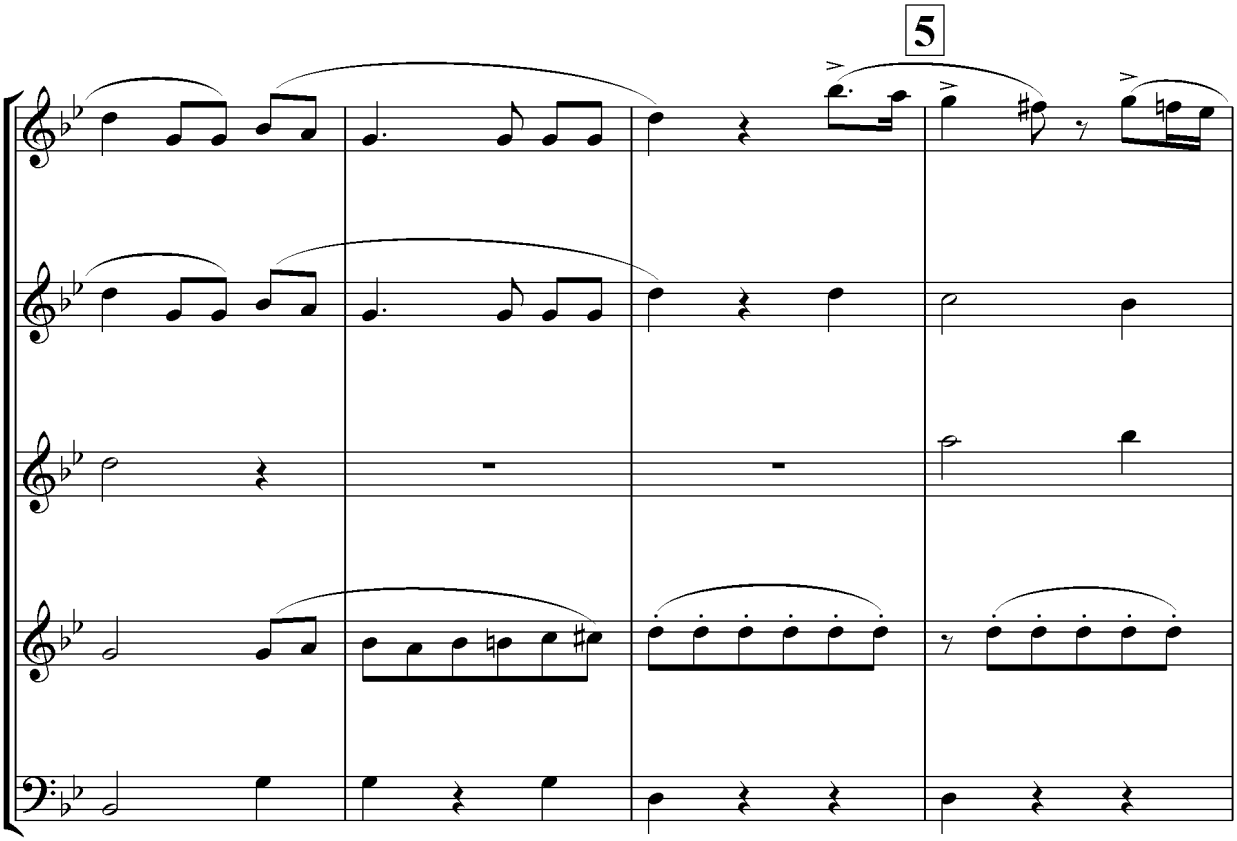

2

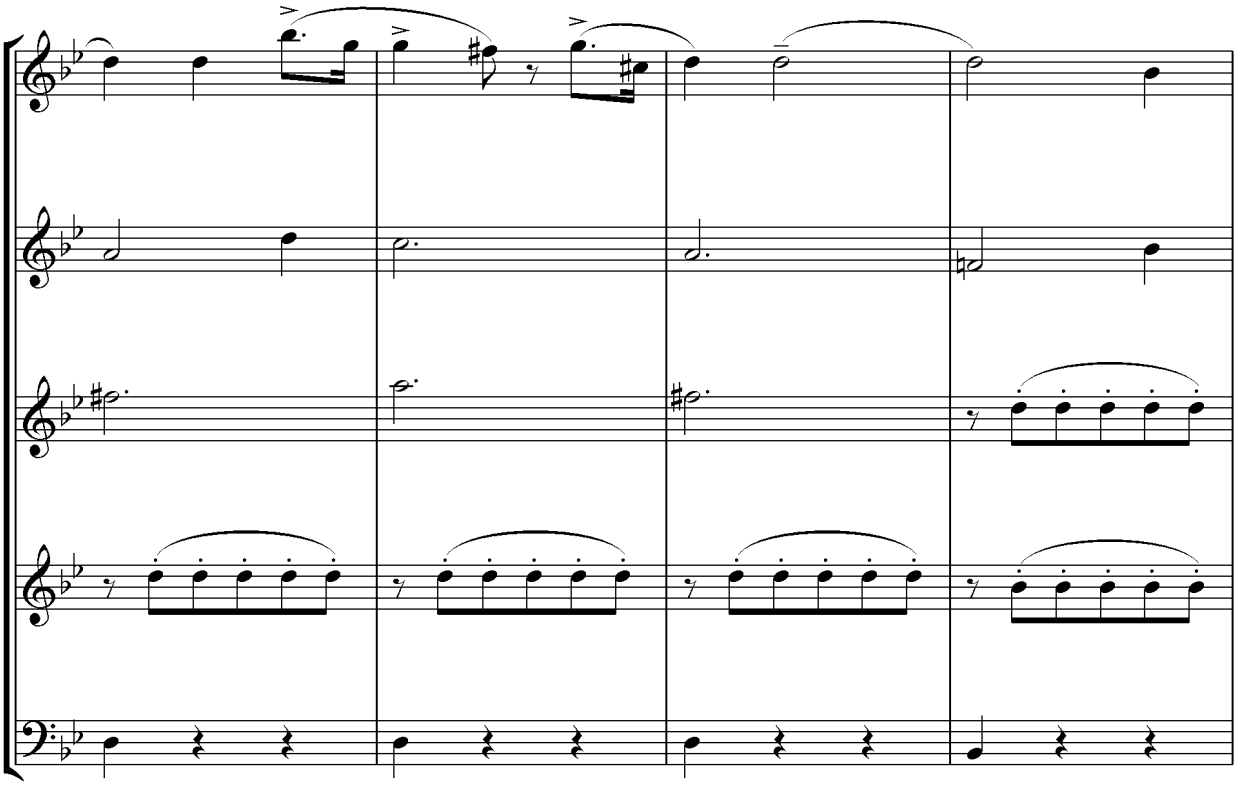

3
Più mosso

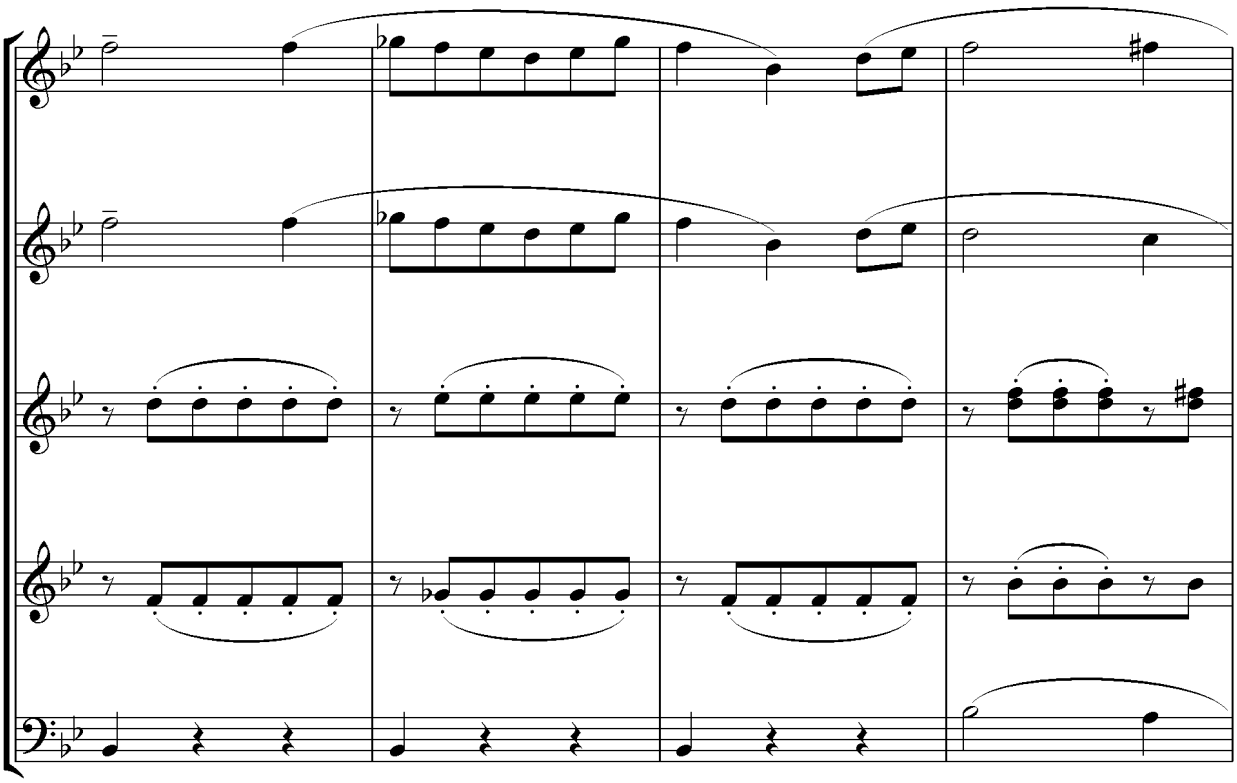


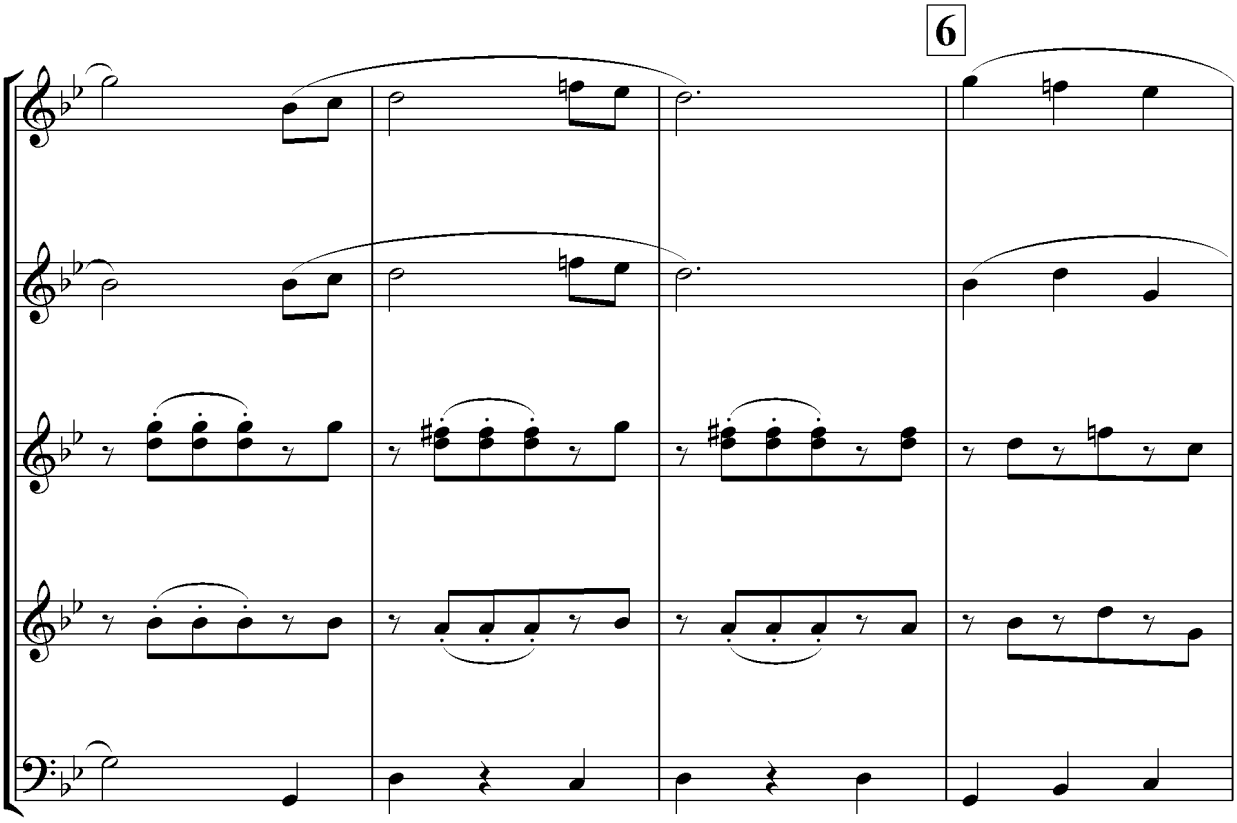

4
Tempo I
p
p
p
p

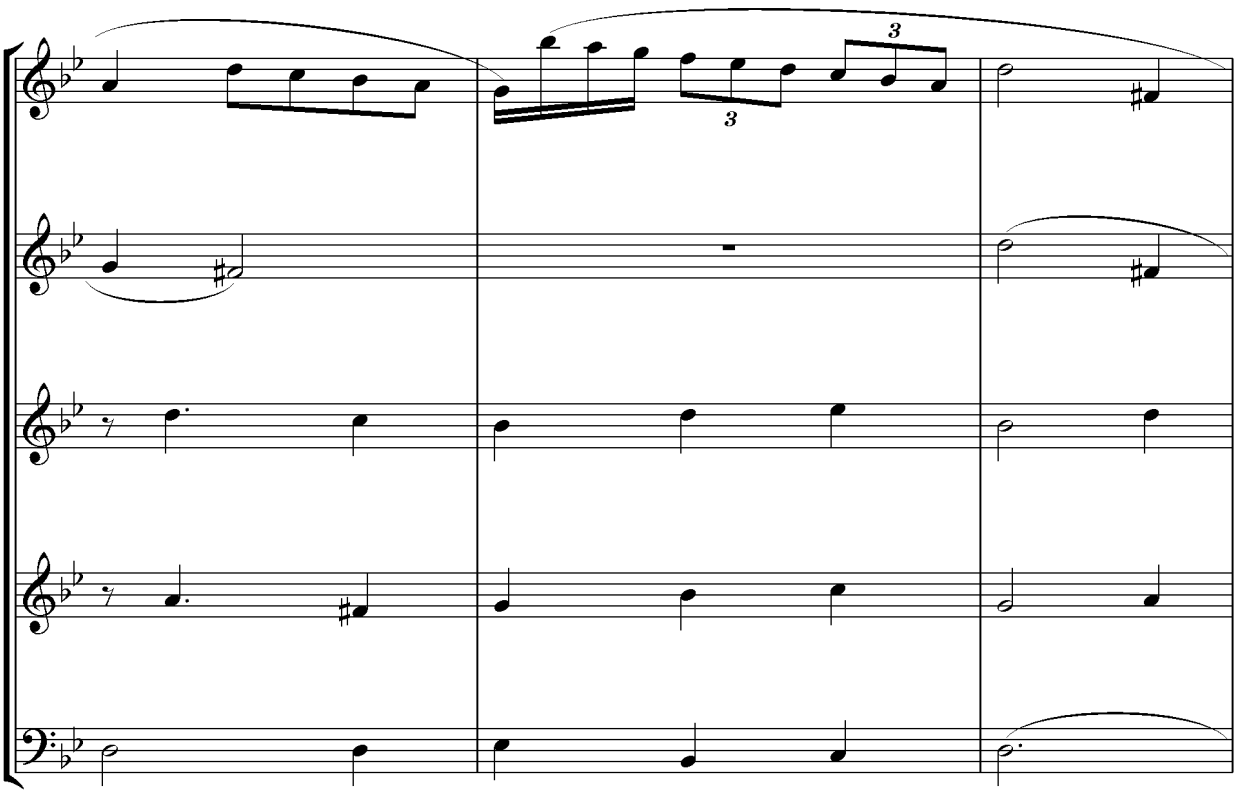


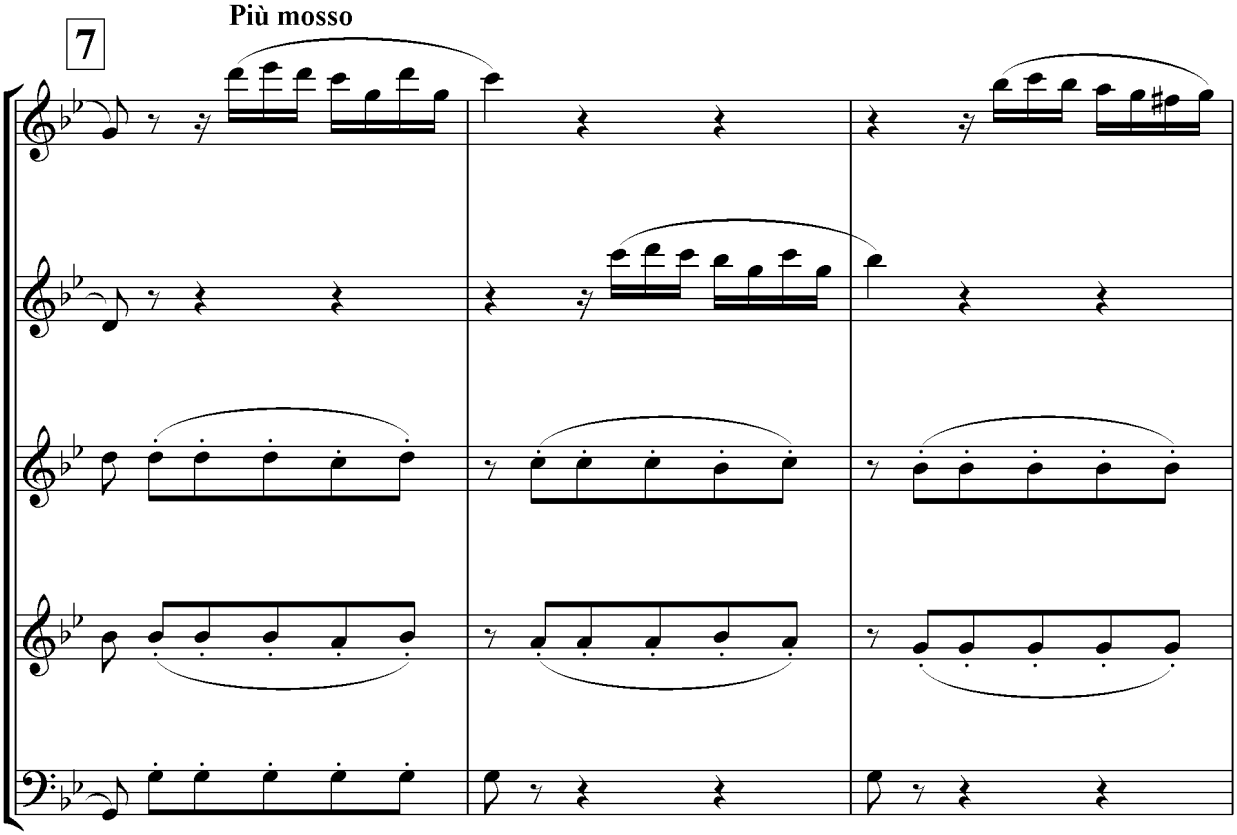

5

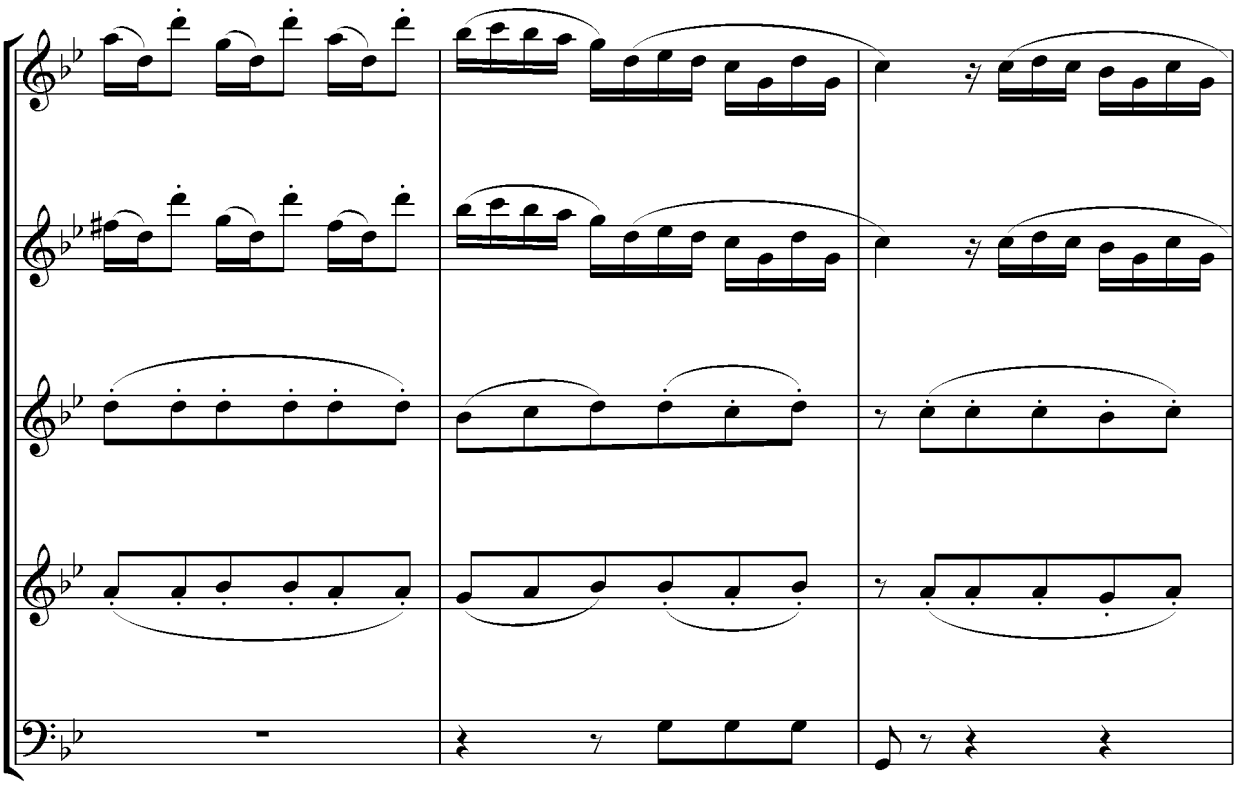


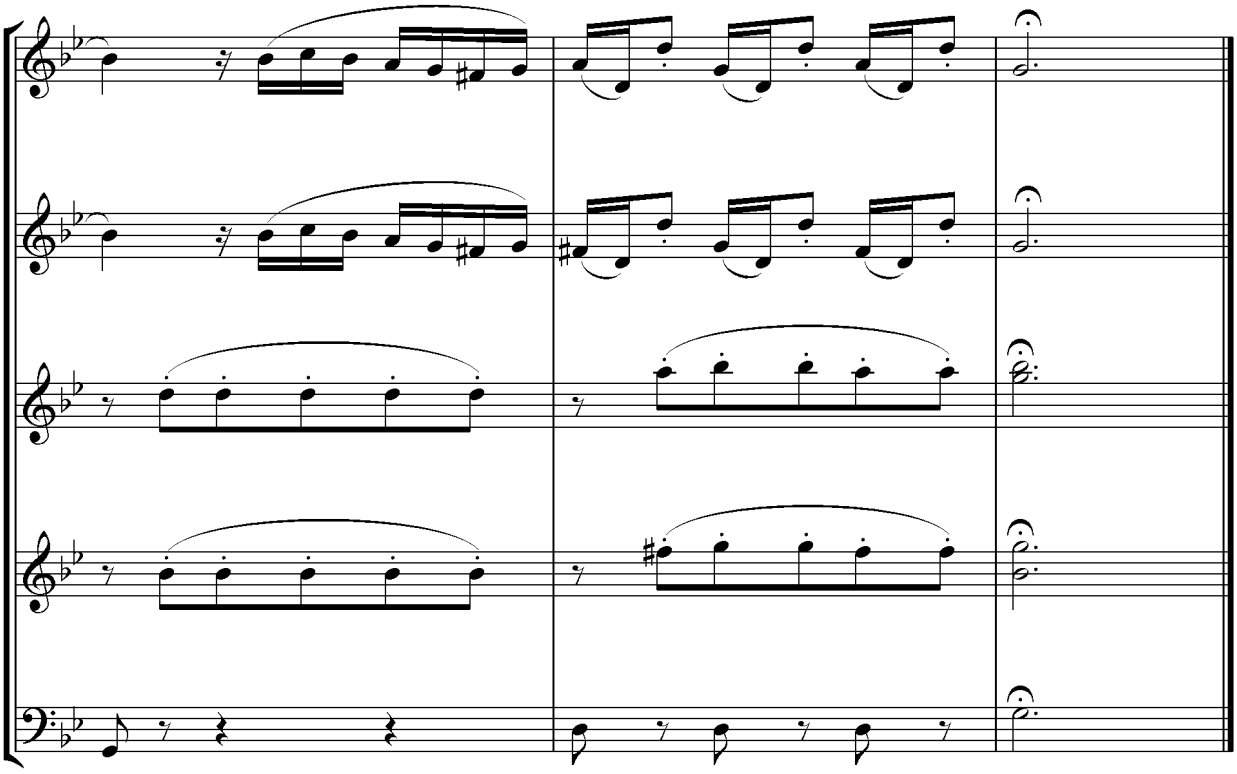



6




7
Più mosso





FOYDALANILGAN ADABIYOTLAR

1. *Akbarov I.A.* «Musiqa lug‘ati». –Toshkent. 1997.
2. *Qosimov R.Q* «Rubob taronalari». –Toshkent. 1993.
3. *Qosimov R.Q* «An’anaviy rubob ijrochiligi». –Toshkent. 1999
4. *Qosimov R.Q* «Ud darsligi». –Toshkent. 2002.
5. *Qosimov R.Q* «An’anaviy tanbur ijrochiligi». –Toshkent. 2002.
6. *Lutfullaev A.Q.* O‘zbekiston san’ati ustalari: A.Odilov ijodkorlik va ijrochilik bisotidan. –Toshkent. 2001.
7. *Nazarov A.K.* «Bas dutor darsligi». –Toshkent. 1983.
8. *Назаров А.К.* «Практическое освоение приёма тремоло на плектрных музыкальных инструментах». –Ташкент. 1996.
9. *Nazarov A.K., Odilov A.* O‘zbek xalq cholg‘ulari uchun asarlar to‘plami.
   –Toshkent. 1997.
10. *Odilov A., Lutfullaev A.Q.* «Chang darsligi». –Toshkent. 2002.
11. *Odilov A.* «O‘zbek xalq cholg‘ularida ijrochilik tarixi». –Toshkent. 1995.
12. *Taxalov S.* «Afg‘on rubobni chalishga o‘rgatish metodikasi asoslari».
    –Toshkent. 1983
13. *Toshmuhamedov M.* G‘ijjakda an’anaviy ijrochilikni o‘zlashtirish.
    –Toshkent. 1999.
14. *Rahimjonov B.* Dutorchilar ansambli. –Toshkent. 2002.
15. *Qo‘chqorov G‘., Umarov A.* Ansambl cholg‘ulari. –Toshkent. 2003.
16. *Xudoynazarov M.* An’anaviy ashullachilari ansambli. –Toshkent. 2004.
17. *Nurmatov N.,* Nazarov O., Janaydarov Sh. Cholg‘uchilar

ansambli.
–Toshkent. 2005.

18. *Nazarov Z.B.* An’anaviy ansambl. –Toshkent 2005.
19. *Abdullaeva O.* Ansambl cholg‘ularini o‘rganish. –Toshkent. 2006.
20. *Mirpayazov B.* Soz darsligi. –Toshkent. 2006.

MUNDARIJA

Kirish	3
Cholg‘u ansambllari	5
Musiqiy asarlar sharhi va uslubiy tavsiyalar	9
O‘zbek mumtoz musiqasi «Nasri Segoh», «Ufori Nasri Segoh»	26
«Buxorcha Mavrigi»	34
Sinboti R. «Longa»	62
Senale J. «Allegro Spritiozo»	73
Shermatov K. «Sharqona ohanglar»	82
Argentina Tangosi	89
Otajonov M. «Yo‘l»	99
Lagidze R. «Tbilisi haqida qo‘shiq»	105
Klipple A. «I’m Not Telling»	115
Glinka M. «Antonida romansi»	123
Foydalanilgan adabiyotlar	132

СОДЕРЖАНИЕ

Введение	3
Инструментальные ансамбли	5
Комментарии к музыкальным произведениям и методические рекомендации	9
Узбекская классическая музыка «Насри Сегох», «Уфори Насри Сегох»	26
«Бухарский Мавриги»	34
Синботи Р. «Лонга»	62
Сенале Ж. «Аллегро Спритиозо»	73
Шерматов К. «Восточные напевы»	82
Аргентинское Танго	89
Отажонов М. «Дорога»	99
Лагидзе Р. «Песня о Тбилиси»	105
Клиппле А. «I’m Not Telling»	115
Глинка М. «Романс Антониды»	123
Использованная литература	132

CONTENTS

Preface …….	3
Musical Instruments Ensembles	5
Comment on the musical works and methodical recommends	9
Uzbek classic music «Nasri Segoh», «Ufori Nasri Segoh»	26
Mavrigi of Bukhara	34
Sinboti «Longa»	62
Senalle. «Allegro Spritiozo»	73
Shernmatov K. «Oriental tunes»	82
Argentine Tango	89
Otajonov M. «A way»	99
Lagidze R. «A song about Tbilisi»	105
Klipple A. «I’m Not Telling»	115
Glinka M. «The Romance of Antonida»	123
The used literature	132

Zulxorbek Zaynobiddinovich TURAPOV

ANSAMBL
(Xalq cholg‘ulari)

o‘quv qo‘llanma

o‘zbek tilida

Muharrir *S.Rahmonova*
Texnik muharrir *T.Abduraimov*
Musavvir *N.Umurov*
Musahhih *O.Igamberdiyev*
Original maketni *A.Ro‘ziqulov* tayyorlagan

АБ №13

Bosishga 15.11.2007 yilda ruxsat etildi. Bichimi 84×108 $\frac{1}{8}$.
Shartli b.t. 15,25. Nashr b.t. 17,0. Adadi 250 nusxa.
Buyurtma № 10-2007. Bahosi shartnoma asosida.

Original maket O‘zbekiston davlat konservatoriyasining
tahrir-nashriyot bo‘limida tayyorlandi va chop etildi.
700027. Toshkent, Botir Zokirov ko‘chasi, 1-uy.